

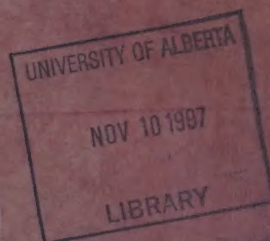
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# WUE

WEEKLY



## JAM 97

### CATALYST THEATRE OF OPPORTUNITY

Cover Story by  
Audrey Webb • Page 29



**CAROL SHIELDS**  
AUTHOR INVITES US TO LARRY'S PARTY  
Books by Steven Sandor • Page 8

**SWITCHBACK**  
GLOVER, QUAD RELISH NEW ROLES  
Film by Ian Hanington • Page 33



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...from your secret message to him is it  
Michael Stone calling his name. "Mehane, are  
you there?" Something like that. Most people  
thought Mehane was crazy, but I believed him  
and not quite sure what that makes me

szereści, Michalski nie s postawił

new Orleans. He always combined  
with the [redacted]

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I love to be at Galesburg  
 when you happen where you want to be.  
 It's the place of my heart.

And he will be  
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# CATIBRANOVEN REP 15

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# FINDER

## Page 7 • VueNews

OK, OK, this week, Vue Weekly joins the media overkill on the Oilers' deal. Steven Sandor tries to debunk the myths, hearsay and monetary dealings surrounding our NHL club.

## Page 12 • Fashion

Just because its cold outside doesn't mean you have to look drab. Linda Low focuses on a designer who has come up with a parka that's both functional and fashionable.

## Page 18 • Music

There's a bad moon rising over the ex-Creedence Clearwater Revival members. Ex-lead man John Fogerty tried to stop ex-bandmates Stu Cook and Doug Clifford from creating a CCR nostalgia band, which stops in Edmonton this week.

## Page 29 • Cover

*Jam 97* brings three theatrical duos together with minimal budgets. The reason? To give fledgling artists the chance to have a forum, an opportunity to reach for greater success.

## Page 36 • Film

*Fire* takes a look at traditional Indian family values and spreads the message that it's only human to cave into your desires.

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Danny Glover dons a cowboy hat for his role in *SwitchBack*, a new action/adventure flick set in Colorado and Texas. For an interview with Glover, Dennis Quaid and director Jeb Stuart, see Page 33. Our review appears on Page 35.



Tom Wilson (big shaggy hair, centre) and his Junkhouse bandmates will be in Edmonton next week to warm up football fans. The band appears with Colin James and the Matthew Good Band as part of the Grey Cup Party. The gig is set for the Shaw Conference Centre Nov. 13. For more on Junkhouse, see Page 24.

### SIDETRACK

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## Your VUE

Vue Weekly welcomes correspondence.

Send letters to

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Please include your full name and address. We reserve the right to edit letters for length.

### CHILEAN HISTORY SET STRAIGHT

I sat down to read *Vue Weekly* magazine, a normally pleasant activity, when something caught my eye in the article, "Amnesty in the Andes" (Oct. 30-Nov. 5; Issue #109).

Everything was fine for the first seven paragraphs, however I found the next one rather disturbing. David Gobeil Taylor informs us that "...the government of Chile was taken over by a military putsch headed by Salvador Allende." In the next paragraph, Mr. Gobeil Taylor quotes band member Jorge Coulon as saying that "the Allende government was afraid of expression of culture...."

The article goes on to state that democracy was restored in 1988 at which time the band was able to return to Chile ending 15 years

of exile. Does Mr. Gobeil Taylor have any knowledge of Chilean history or did he simply confuse facts with somewhat drastic results?

I find no fault with this last statement. Democracy was indeed restored to Chile in 1988 and the persecution which the Chilean people had suffered for 15 years was over. However, my problem with this article stems from Mr. Gobeil Taylor's statement that Salvador Allende was responsible for this repression. Is he not referring to General Pinochet? In 1970, Salvador Allende was democratically elected. His socialist government created many reforms from which the Chilean people benefited. And had Allende been afraid of expression of culture and had artists been persecuted under his government would Pablo Neruda been living in Chile at this time? In September of 1973, Gen. Pinochet led *acoup d'état* against Allende, resulting in the death of Allende and democracy in Chile. Thus began the reign of terror. Chileans suspected of subversive activities were sought out; many "disappeared," were tortured and/or killed. Censorship became the rule of thumb. Many people fled the country, looking for respite against the inhumanity and repression. For 15 years, Gen. Pinochet led the country with an iron fist.

It is not Salvador Allende that should be condemned, but General Pinochet. Inti-Illimani's 15 years of exile began with Al-

lende's death, not with supposed takeover of the government.

For the moment, however, I suggest Mr. Gobeil Taylor read Isabel Allende's incredible novels on Chile, *House of the Spirits* and *Of Love and Shadows*.

Lesley Heidinger,  
 Edmonton

*Ms. Heidinger is partially correct; I did confuse facts with quite drastic results. However, my error came from Mr. Coulon's statement (verified from our tape-recorded conversation) that "In 1973, there was the coup of the military putsch of Salvador Allende." I failed to take into account the fact that Mr. Coulon was not speaking in his native tongue, and erroneously understood "the military putsch of Salvador Allende" instead of "the coup of Salvador Allende." It is, however, my responsibility to verify facts even when writing a music article, not a historical one. I proffer my regrets to Mr. Coulon, the government of Chile and anyone else my misunderstanding may have offended. And I do plan to read the books.—David Gobeil Taylor*

*When mistakes like this occur, the editors should take just as much blame as the writer. We thank our reader for bringing this to our attention—even though it should have been spotted by our editing staff.—ed.*

### LOTUS-LAND LOVER

I fail to understand why *In the Box* columnists John Turner and Steven Sandor always dis Vancouver.

Every week, they're taking shots at Vancouver. Why? Since when do all Edmontonians hate us so much? What did we do? Look, before you guys go shooting off your mouths about how pathetic the Canucks are, I'll make this prediction—they'll be better than the stinking Oilers by the end of the season. That's for sure.

You guys must be jealous of Vancouver. Maybe one of you got mugged in Vancouver. Maybe you're all jealous because all of your friends live there now. I'll tell you a few things about Vancouver—it's a lot warmer than Edmonton, it's a lot nicer than Edmonton and we have a better hockey team than yours. Look, Mark Messier ended up in Vancouver, right?

So before you guys go off and rip Vancouver (blah, blah, blah, like a broken record), why don't you guys face the facts? You live in Edmonton. Ha ha ha. You only wish you could live in Vancouver.

And, no, I do not smoke pot or wear Birkenstocks. I have nice shoes.

And I do have an entry for you name-the-Canucks contest: Vancouver, Stanley Cup champs!

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# VUEnews

by Steven Sandor

A look back at the week that was...

## Debunking the Oiler deal that wasn't

This past week, the media focused all of its attention on the future of professional hockey in Edmonton. It's nice to know that we've focused so much of our energy on the kind of intelligent subjects that will determine the future of our province...

Oh, well, the story so far—after a terse meeting with City officials, Houston Rockets' owner Les Alexander walked out leaving city council with an ultimatum—either bend the rules on a lease agreement, signed three years ago by current Oilers' owner Peter Pocklington, or the tentative \$80 million US deal he signed with Pocklington Oct. 27 could not proceed.

Under the Alexander/Pocklington deal, Alexander would have bought up 90 per cent of the hockey club, with an option to move the team to Houston (pending NHL approval) if the Oilers didn't make money by the new millennium. If the team did make a profit, the NHL would award Alexander a Houston expansion franchise (oh, boy, just what the NHL needs, another expansion franchise in a dead-end sports town) and he'd sell the profitable Oilers to local interests.

But there was a sticking point; one the City refused to budge on; it would not break a 10-year Coliseum lease deal it made with Pocklington three years ago. Pocklington pays \$2.8 million—less than the cost of a superstar contract—in a hidden ticket-tax to Northlands every year. In exchange, Pocklington gets all the Coliseum rights. Alexander needs that deal to be broken if he is to buy the team.

Tuesday, Pocklington held a news conference in Edmonton to explain the situation. And while he will consider other offers, he wants the City to take a good look at the economics of hockey—the way he sees it—and alter the lease deal so the sale can go through. Alexander, originally scheduled to appear at the Coliseum for the press conference, declined to show.

In *VueNews*, we'll break down the Oilers situation and try to use some common sense to lead you through the situation.

### What Alexander said

As told to <www.NHL.com>: "The City of Edmonton is not prepared right now to embrace a change which would be necessary to structure a deal to keep the team in Edmonton. Deals of this magnitude take many twists and turns, and if in the future something can be worked out amicably so that Edmonton could have an opportunity to keep the team in the city and Houston would get an expansion team, we would still be willing to work that out."

Translation into plain English: My way or the highway.



### What Pocklington said

Peter Puck was visibly flustered at the news conference Tuesday (in front of 15 cameras and about 80 media types—I guess nothing else of any importance happened in the city that day) and tried to play the role of the honest broker, selling the idea that the 10-year lease is killing hockey in Edmonton.

"I'm not sure they [Mayor Bill Smith and Northlands] understood the situation the way it was presented," said Pocklington. "They are so adamant to hold onto something carved in stone."

"This deal, in my opinion, is the best and the only way professional hockey will survive in the long run in Edmonton."

### Who's he trying to fool?

Pocklington is emphatic that the \$2.8 million tax (which is lopped on to the price of your Oilers' tickets) is a deterrent to a potential new owner.

True, many American arenas allow an NHL team to move in for only one dollar. But the time for subsidizing professional sports teams must end. Pocklington got \$10 million from the federal and provincial infrastructure program to improve the arena (he invested \$15 million on top of that).

Is \$2.8 million a prohibitive figure? How much is Curtis Joseph's salary going to cost an NHL owner next year? Get it? In today's NHL market, a \$2.8 mil-

lion turnkey lease deal is a bargain.

### Skyrocketing salaries—who's to blame?

Pocklington said he needs the lease deal broke only three years after signing a "rock solid" 10-year deal with the City because player salaries have skyrocketed—the economics of hockey have changed.

Huh? Player salaries, while not as high as today, was a serious issue three years ago. No one can tell me Pocklington and his band of fellow owners didn't know this was coming. It cost \$5 million to cover the costs of the Oilers' championship teams of the '80s. Now, it costs \$30 million to ice an Oilers team that, as current standings suggest, is mediocre at best. Who's to blame? The owners are the ones signing the cheques—the salary situation is always the boss' fault. Pocklington has only himself to blame in this one (wasn't he the one who changed the economics of hockey by signing Wayne Gretzky to an unworkable 20-year contract?)—and if he didn't forecast salaries being where they are today when he signed the lease agreement, then he should seriously consider firing his financial adviser.

### Who has the right of first refusal?

An *Edmonton Journal* report Tuesday suggested Alexander has

the right of first refusal on any other deal. Pocklington wouldn't confirm or deny this, stating he couldn't divulge a business matter.

If this is true, Alexander could use his deal-matching power to prolong his interest in the team in virtual perpetuity; if council doesn't budge, then Pocklington holds on to the team and the status quo prevails. If Alexander is in the driver's seat, he can do his best to try and wait out council in an economic battle of attrition.

Pocklington said the team brings in \$100 million annually to the City of Edmonton, of which \$20.15 million goes directly to government. Is this deal bigger than all the parties involved?

### Is it dead?

FOX Sports reported Alexander had "lost interest" but Pocklington still feels the Alexander deal can happen.

"I'm always optimistic. I don't know why," said Pocklington. "He [Alexander] has been beat up by the press in Edmonton as the bad guy with the black hat and the black horse."

Pocklington feels Alexander is the only option who can bring stability to the Oilers, as he'll come in with zero debt.

A deal for the Oilers has to be made: Pocklington owes far too much to the Alberta Treasury Branch to let him off the hook. But since the ATB holds the keys in brokering the deal, it also should ensure the team is only sold to a buyer committed to keeping the team in Edmonton. After all, it is a taxpayer-supported institution. And a three-year commitment isn't good enough.

# VUEPOINT

BY LESLEY PRIMEAU

## Suicidal caller gets empathy from CHED listeners

Last week on my show, I took a call most people would be unprepared for. A woman—obviously distraught—was contemplating suicide. She had come to the realization her life amounted to nothing, she was a burden and she had little reason to live. There was no denying the incredible resignation in her voice, the sadness, the loneliness and what transpired over the course of the next hour did much to affirm my faith in mankind.

This woman's story was gripping. She had turned her life around a number of years ago, reaching out to help children in need—people in need. Her life was no bed of roses. She suffers from Multiple Sclerosis and spends many mornings paralyzed. Unable to provide for herself, she turned to social services for help and ran afoul of someone whose vocabulary doesn't include the term "empathy." With the help of MLA Stan Woloshyn, "Sue" was able to receive benefits and life grinded on until the supervisor in the case was transferred. The original case worker found herself in a position of power (once again) and cut benefits. Nice. Really nice. For those who don't know, appeals take six weeks but what does one do with absolutely no money for that time? If you heard the program, you know this woman had reached the end.

I was completely astounded at the incredible response from my listeners who called with help, encouragement, suggestions—none more so than a woman who had never heard my show before. "Medina" was flipping the dial and came upon 630 CHED and with-out hesitation called to talk with Sue—to offer hope, compassion, empathy. She asked time and time again if there was something she could do—nothing was impossible.

I know reports of the evening say I was responsible for getting help to Sue but I was not. Medina reached out to Sue, Medina contacted the authorities, Medina was Sue's guardian angel. And now there is a groundswell of help mobilizing—in case this should happen to another.

But here's the deal. I was so moved by the number of listeners who called to help. I was moved by the politicians of all stripes who called to help. It reaffirmed my faith in mankind to see that we as a community do care—we do listen. Government cuts may be inevitable, balancing books should be law, accountability needs to be lauded but what governments at all levels fail to remember are the faces attached to government edicts. Albertans are all people, ordinary common people with hearts, minds, sorrows, joys—and at times just because a piece of paper makes it seem right, it doesn't mean government inhumanity isn't felt. It should be the first responsibility of government to understand the needs of its people—the people it doesn't invite to cocktail parties or meet at hockey or football games, the people who don't own cars or have expensive accounts, the people who can't buy stocks, take vacations or buy houses. Governments, in their quest to appease too many big businesses, have forgotten government is for the people and there are people who need help.

And what about Sue?

There was talk about starting a trust fund to cover some expenses but Sue, feeling the pain as others do, suggested instead something be done for those who don't reach out. Something should be done so there's a little nest egg for those who truly find themselves in a jam. Of course I thought we had that in this province—we used to call that welfare.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



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- 4) My Sergei  
Ekaterina Gordieva (Warner)
- 5) Mamma's Children  
Judy Schultz (Red Deer College Press)

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## BOOKS

BY STEVEN SANDOR

Being an author usually allows for a very special cult of celebrity; even though your name may be well-known, you don't get the kind of recognition that forces you to wear disguises every time you leave the house.

Or so thought Carol Shields, the University of Winnipeg professor who became the darling of the literary world with 1995's *The Stone Diaries*, which earned her a Pulitzer Prize, a nomination for the Booker Prize and umpteenth weeks on international bestseller lists.

Even with the awe-inspiring success of *The Stone Diaries*, you wouldn't recognize Shields in a restaurant right? Wrong.

Shields was accosted by *This Hour Has 22 Minutes'* Mary Walsh (dressed in drag) and questioned about a rather racy chapter in her brand-new novel *Larry's Party* entitled "Larry's Penis." The send-up got air-time on the popular CBC comedy show.

"I thought she was a man. She looked like a man," smiles Shields while enjoying a coffee at the Chateau Lacombe. "I still haven't seen the episode yet. I'm afraid to see it, actually."

In Edmonton to promote her new novel, a female take on the psyche of the everyday male, Shields says it would be foolish for her to expect *Larry's Party* to have anywhere near the success of *The Stone Diaries*.

"You're only going to have one novel like that in your life," says Shields. "Was I surprised with the success of *The Stone Diaries*? I would have to say if anyone was surprised, it was especially me. It was a very successful novel and I didn't think it would be. It was a very depressing novel, really."

*Larry's Party* celebrates the life of a Winnipeg everyman, a flower arranger who consistently questions his role in life, through two marriages and numerous philosophical changes. The book hatched out of a short story which was published three years ago. To create the novel, Shields discussed "what it's like to be a man" with

several males.

"Men tend to compartmentalize their lives more—there's work, friends, sex, family and sports. Golf, too I guess [laughs]. I am amazed by the male ability to stay focused on one thing at one time."

Citing the classic *Madame Bovary*, Shields says there are plenty of examples of male authors writing novels with female protagonists. She doesn't feel criticism is warranted just because she chose to get into the head of the average male.

"I was worried when I wrote this if people would ask me if I'm stealing someone's voice. But if you're going to write about the full universe, you have to write about men and women—or else women authors would just write stories about Amazons."

Plus, Shields has a problem with the stereotype as the male-as-aggressor-at-all-costs. "I do know quite a few aggressive males, but not in the president-of-General Motors kind of way," she laughs. "Men should write about women. Women should write about men."

Shields, officially named the chancellor of the U of W, has taken a sabbatical so she can work on promoting her new novel—it's a journey which has taken her to Britain and across North America.

And, of course, a very unexpected guest shot on *This Hour Has 22 Minutes*.

#### Carol Shields

*Larry's Party*  
Random House  
339 pp; \$31

## GIVEAWAY

We have an autographed copy of Carol Shields' *Larry's Party* to give away. All you have to do is answer the following question:

The following is a title of a Carol Shields' work: The \_\_\_\_\_ Fish.

Please send answers to Shields, c/o Vue, 307, 10080-Jasper Ave. Edmonton, AB, T6E 1V9. Or please fax answers to 426-2889. Or please e-mail us at office@vue.ab.ca.

# Why did the government kill the Somalia inquiry?

## To save face before an election, charges Peter Desbarats

### BOOKS

BY STEVEN SANDOR

In his long and storied career, former University of Western Ontario Journalism School chair Peter Desbarats has uncovered some pretty messy scandals.

But none will rate up to the inquiry he led into the Somalia Affair. The inquiry was called in 1995 to investigate the conduct of Canadian soldiers during their peacekeeping duties in Somalia. Of course, that peacekeeping effort was marred by allegations of racism in the Airborne Regiment, videos of cruel hazing rituals and the brutal murder of Somali Shidane Arone in 1993. There are other reports of Canadians firing into Somali crowds. After the death of Arone, Cpl. Clayton Matchee attempted suicide. Eventually, Canadian soldier Kyle Brown was court martialled and jailed for his involvement in Arone's death. National defence chief Maj.-Gen. Jean Boyle resigned due to the mess, a cover-up of epic proportions. Documents were shredded. Witnesses were silenced. The Somalia Affair is easily the blackest mark in Canadian military history.

dian military history.

And, just as Desbarats and his fellow panel members were digging up the nastiness surrounding Arone's brutal murder, the Department of Defence (under then-minister David Collette) pulled the plug on the inquiry in early 1997.

"They closed us down," says Desbarats, in Edmonton to promote his new book, *Somalia Cover-Up: A Commissioner's Journal*. "The government did to me what no editor has done to me in my entire career; they took me off the story. Day after day, I found myself gripped by the real story of what happened there and we were getting little truth after little truth. Being on the inquiry was like working on a good piece of long journalism, except that I got the luxury to call witnesses that couldn't say 'no comment.' They had to answer my questions."

Desbarats found that the Canadian camps in Somalia were rife with drinking and lack of discipline. Camps were not laid out to standard, so rival soldiers didn't mix.

But, in the end, the inquiry was cut short in 1997.

"I think it was tied to the up-

coming election," accuses Desbarats. "The government didn't want a scandal on its hands going in, so they shut us down. As a Commission, we were obliged to report to the people of Canada on the nature of the conduct in Somalia and answer all the questions that may have been raised. But, as we got into the incident of Mar. 16 [1993, the Arone murder], the government reversed itself and said we only had two or three weeks to wrap things up even though we had witnesses lined up that would have taken two or three months. They didn't want us doing it during an election campaign, so they stopped us."

Desbarats' job included watching a three-hour hazing video, which he admits made him sick. Not only were the Canadian soldiers in a bad situation, ill-prepared for the East African nation, the Somalis wanted them out as well. The blue-helmets were the bad guys.

Desbarats warns that history has a nasty habit of repeating itself. If nothing comes out of the Somalia Inquiry, he feels Canadian peacekeepers might have blood on their hands once again.

"It came to me as quite a shock that the government would act in the strong-arm way it did with our Royal Commission," says Desbarats. "Yes, it has changed the way I feel about this country but what shocked me even more was the way Canadians put up with it, that there was no greater outcry against our being shut down."

#### Peter Desbarats

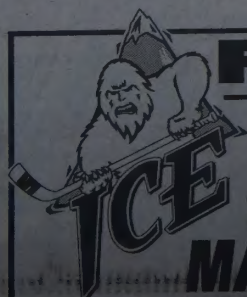
*Somalia Cover-Up: A Commissioner's Journal*  
McClelland & Stewart; 349 pp; \$29.99

## WIN! WIN! WIN!

We have a signed copy of Peter Desbarats' *Somalia Cover-Up* to give away. All you have to do is answer the following question.

In what city will you find the University of Western Ontario?

Easy, huh? All you have to do is send your answer to Somalia, c/o Vue Weekly, 307, 10080-Jasper Ave. Edmonton, AB, T5J 1V9. Or fax us at 426-2889. Or, if the byt's your thing, e-mail your answer to us at office@vue.ab.ca.



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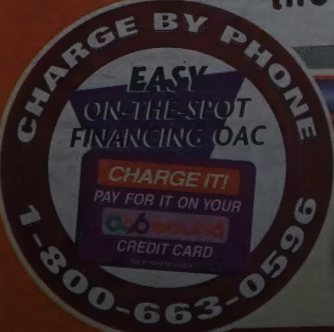
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## HUMOR

BY JARON SUMMERS

**A**lberta scientists have discovered five new genes that promise to revolutionize the future of the human race.

Dr. Fiddleflop, director of the Canadian Genetic Institute, said that a team of 20 top medical doctors and accountants spearheaded and spreadsheeted the discoveries.

"We have the gene breakthroughs that we've all been waiting for," said Dr. Fiddleflop from his laboratory at the University of Alberta hospital.

"One gene we found causes countless deaths on highways. Basically it's a gene that allows people to drink massive quantities of beer and still remain upright.

"So far," said Dr. Fiddleflop, "we've isolated the gene from heavy beer drinkers but we think dedicated whiskey and wine drinkers have a similar gene.

"We plan to remove the particular gene from all Albertans before they get a driver's licence. For research purposes we've called it the Klein Gene."

Another exciting discovery is the French Gene. The French Gene allows people to speak French fluently, starting as early as age two. The gene produces snotty children who are totally fluent in French by the time they reach the age of four.

"This gene had us stumped for some time," said Dr. Fiddleflop. "Tests suggested it existed but we couldn't find it. Finally we located it on, of all places, the sphincter valve. Because

## Drillers drop two to start season

## INDOOR SOCCER

BY STEVEN SANDOR

The Edmonton Drillers' second NPSL season got off to a disappointing start with two road losses.

The offence sputtered badly as the Drillers lost 6-2 (that's about as low-scoring as the NPSL can get) in Detroit Saturday night to the Rockers, with national team star Domenic Mobilio getting the only goal (obviously a two-pointer).

of its location it makes people sound like they are talking out of their 'you-know-what.'

"It's a smelly gene, a lot like burnt garlic. Our hope is that we'll be able to take the nasty odor out of the French Gene and then implant it in normal people so they can communicate with the residents of Montreal."

Dr. Fiddleflop said his team has managed to isolate the elusive Cycle Gene. "This was a relatively easy one for us to find because it was lurking right there in some over-developed thigh tissue. The Cycle Gene has a switch that turns cyclists' brains on and off.

"For example, a cyclist can be riding in heavy traffic—obeying various vehicular laws.

"But apparently there's something in the red spectrum that triggers the Cycle Gene switch. As soon as the cyclist is exposed to a red light, her Cycle Gene clicks off and the cyclist actually believes she is a pedestrian.

"This can be serious but the problem becomes life-threatening when the cyclist remains on her bike and insists she is a pedestrian. She may ride in front of ongoing traffic, assuming that cars and trucks will stop.

"Quite often vehicles will stop but only after they have squashed the cyclist's head as flat as cat pee.

"By isolating the Cycle Gene we hope to manipulate it so it cannot be switched off while a bike rider is mounted."

Dr. Fiddleflop said the fourth gene his team discovered was the Adolescent Smoking Syndrome (ASS)

Gene. The ASS Gene is found in growing numbers of Alberta adolescents—especially girls. This gene tricks them in to thinking it's sexy to suck on little white cylinders filled with burning tobacco and treated with carcinogenic compounds.

"The ASS gene is a dangerous one because it makes some of our brightest young people, especially the girls, very goofy. We ran tests of their breath after they inhaled burning tobacco and we discovered the girls smell an awful lot like the French Gene," said the director of the Canadian Genetic Society.

"How this could make a girl sexy is beyond us," he said. "Thank God we finally isolated the ASS Gene. We're working on redesigning it to make the girls aware of their own breath."

The director said his team's final gene discovery was the P. Puck Gene. "At first we thought this would be found near the brain or heart but curiously we located it outside of the body itself. It is the only gene we know of carried in an external pouch, a walletum.


"The P. Puck Gene is basically a greedy gene. Anyone who carries it becomes a two-bit promoter. The P. Puck Gene smells like the French Gene, issues a smoke screen worse than the ASS Gene and changes its mind more often than the Cycle Gene. We fear the P. Puck Gene could morph into a Klein Gene.

"The P. Puck Gene is the only one we don't know how to control. The only thing we've come up with is taking the walletum away from its owner."

Impact bought the old Columbus Invaders franchise, DeSantis and Barker's indoor rights reverted to the Impact. The Drillers were able to make a deal and prize midfielder Kevin Holness away from the Impact. Holness will enter his second season as a Driller. Edmonton defender Bill Sedgewick also played for the Impact during the summer but his rights belong to the Drillers in the winter.

The Drillers play on the road twice this weekend (in Harrisburg and Buffalo) before their home opener Oct. 22 against the Impact. The team has already sold over 1,300 season tickets, 10 times last season.

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## WE HAVE A WINNER!



Congratulations go out to Vue reader **Brian Spendelow**, who was the first person to correctly answer our skill-testing WHA question: **Which Oiler scored the last goal in WHA history?** The correct answer is none other than **Dave Semenko**. Sammy, better known for his fists than his soft hands,

scored the last goal in the Avco Cup finals which the Oilers lost to the Jets. Semenko earned six points and 37 penalty minutes in a 16-game WHA career. For his efforts, Spendelow receives a copy of Murray Greig's *Big Bucks & Blue Pucks: From Hull to Gretzky, an Anecdotal History of the Late, Great World Hockey Association*.

## CONSPIRACY!

Jason Margolis' Conspiracy Theories column will take a two-week break, as he's busy trying to help Fox Mulder try to break the conspiracy behind Dana Scully's fatal cancer. No, of course, we know the *X-Files* is fiction. Actually, Jason has been abducted by grey men with big eyes. He's having a great time and should be sending us a postcard from Alpha Centauri sometime soon.





# ILERS WEEK



Wednesday (home)

Oil 3, Phoenix 2

Saturday (away) Boston 3, Oil 1

Monday (away)

Oil 2, NY Rangers 2

RECORD: 5-7-2

This week, Vue press-box fixtures Steven Sander and John Turner will endeavor to do their very best to bite the hand that feeds them. When will the NHL wake up to the fact it is selling crap to its fans? When will commissioner Gary Bettman realize the game is in a state of crisis?

## TOPIC: FOX support

Steve: There's a column by American sportswriter Rich Libero everyone should read. It's called "Slippery situation in Edmonton" and is on FOX Sports' website at <www.foxsports.com>. Libero laments what greed is doing to the game of hockey and admits that nothing is as pure as seeing a game in Canada on a Saturday night. In it, he states that Edmonton will be the Houston Oilers—no matter what—within four years. What's great about Libero's article is that it is a representative of FOX—that network so many Canadians blame for ruining the game with a glowing puck and animated robots—who wants the NHL to stop the madness, to stop relocating to cities in the Sun Belt.

John: I'll have to reconsider watching hockey on the FOX network now.

Steve: Let's all take an honesty pill here. What would it take to save the Oilers? No less than community ownership (which is not a bad thing, no matter what Ralph Klein

says about government not being in the business of business) can save this team. Government subsidies for private teams like sweetheart arena deals, do nothing but line owners' pockets. But full-fledged community ownership is a different animal altogether. If Bill Smith wanted to score some real points, he'd have the city—without private money—lay down an offer. Then we, the people of Edmonton, would see the return on the Oilers—and in the end, we, through simple democracy, would decide if the team was feasible or not.

John: Bill Smith has won my vote in the next municipal election with his firm stance on keeping with the location agreement. Now Les Alexander can go to Hell, or at least back to Houston which is about as close as you could get here on Earth (next to Vancouver).

## TOPIC: Boston revolt

Steve: What happens when an Original Six team is plagued with empty seats? In Boston, that's become a serious question. The Fleet Center fans are posing as empty seats right now, up to 6,000 a night. Why? Is it because Boston has the highest ticket prices in the league, makes a schwa of money and refuses to sign big-name talent? Probably not, the team is red-hot. The truth (the NHL won't dare tell you) is that it's the tip of the great crisis, where established fans are saying they don't want to pay \$70 to watch some dreadfully boring clutch-contest. Dumb new rules and the championing of mediocrity have ruined the game and fans are getting smart and saying we won't take it anymore. Good for them, I say. Did anyone who watched the first period of the Oilers/Coyotes game last week actually think they were getting their money's worth? It was dreadful! I mean, curling would take more effort! Lawn bowling! John and I tried to count a time where either team could put three passes together. It didn't happen. Boston fans know

fraud when they see it. Commissioner Gary Bettman has created a league which has expanded too fast, watered down the talent, pissed on tradition—no—totally fucked-over tradition and held the country which nurtured the game at ransom.

John: I'm surprised that didn't get edited out. Tradition means everything to the hardcore hockey fan. For some, like the fans of the Maple Leafs, that's all they have in all seriousness, though, if the Oilers were to leave Edmonton I wouldn't cry so much for losing today's team as I would for losing the team associated with all the great memories of the '80s: a team that won more Stanley Cups than the Rangers or the Blackhawks. That kind of tradition builds great future teams—just look at the Montréal Canadiens and the expectations the rookies have to live up to.

Steve: Next year, you might not get to see the Rangers, because Eastern and Western teams only meet once in the schedule (not a home-and-away set, like now). Who was the real genius who thought of that? When Toronto moves to the East, they'll play Detroit once a year! Does Bettman know that the league existed before 1988? Bravo to Mario Lemieux for quitting. What's the point, really? I mean, I hate it when some know-it-all says "soccer is boring" and pays \$50 to see the San Jose Sharks, a team that should pay us to watch! And they wonder why nobody shows up in Carolina! Because nobody cares! The most exciting hockey event that happened in Carolina was Sean Burke's arrest for allegedly assaulting his wife! Maybe it was a P.R. stunt (oh, here I go, that'll probably offend enough people to generate some mail), because that move was such a bad idea. You know what? I hope the NHL loses millions in Carolina, so it'll teach them a lesson to keep the game in centres where it matters—where people care. Gary Bettman, I accuse you of fraud. You are robbing fans blind at every turn. Sue me for writing that I dare you. Because then you'd have to defend this NHL joke in court. And I've got "fair comment" defense on my side. I double-dog dare you. Bettman, you are a con-artist, selling a game which you have helped destroy. Congratulations

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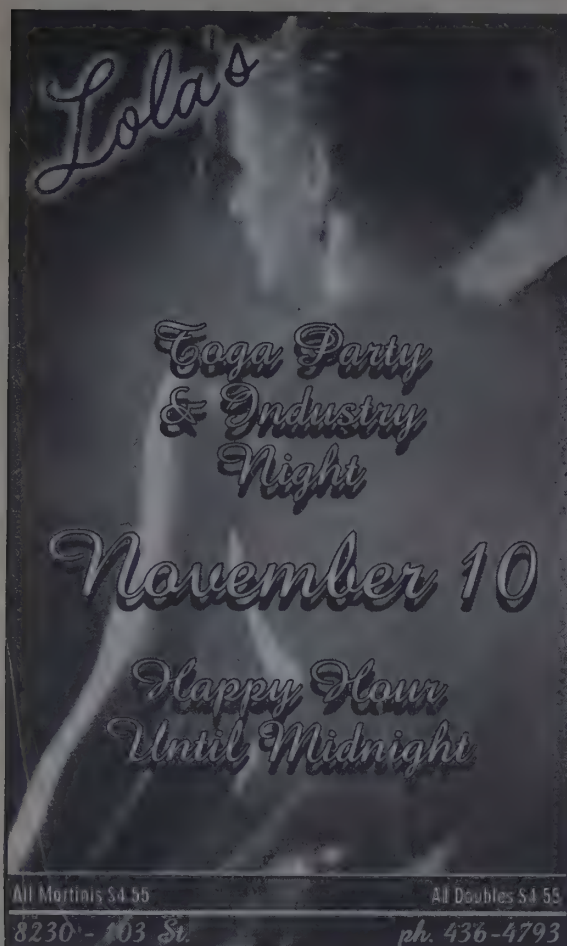
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# Partying in your parka never looked this good

## FASHION

BY LINDA LOW

**G**rey Cup week is coming, so keeping warm in the stands is a huge consideration.

But the days of the frumpy khaki parka are over. A new designer has created a coat which is both functional and fashionable.

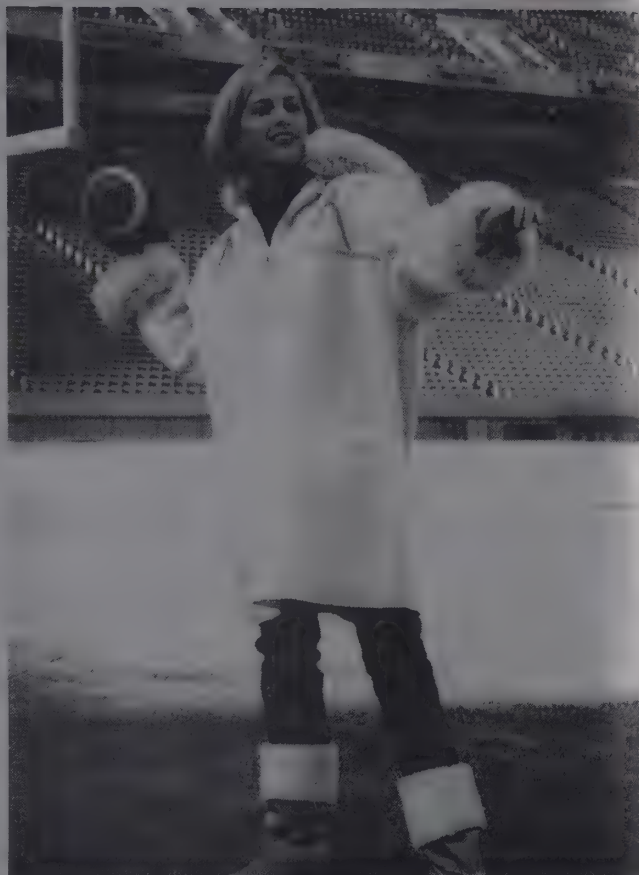
In an offhand salute to glamor, LAPARKA is a coat that meets every fashion dictum while keeping one warm and dry—no matter what the weather. Luxurious yet casual, LAPARKA is synonymous with quality that combines down-to-earth needs with the whims of the urban woman.

Linda Lundstrom, the designer of LAPARKA, comes from a small northwestern Ontario mining town. Her desire to work with native artists was a result of her upbringing, a sense of community and her need to provide an awareness of their real culture. Now residing in Toronto, she returns frequently to collaborate with various native artists to create different motifs for her coats. Each design depicts a story with spiritual meaning. The 1997 LAPARKA collection features "Journey of Spirit," "Passionate Dancer," "Mountain Mother," "Sweetgrass" and "The Messenger."

These face-framing coats feature the distinctive Canadian look—practical yet fashionable. They carry the wearer through the coldest winds and temperatures to

spring showers—thanks to their removable shells. The system of layering is a source of inspiration to Lundstrom. All LAPARKAs can be accessorized with matching hats, headmuffs, boots and mitts.

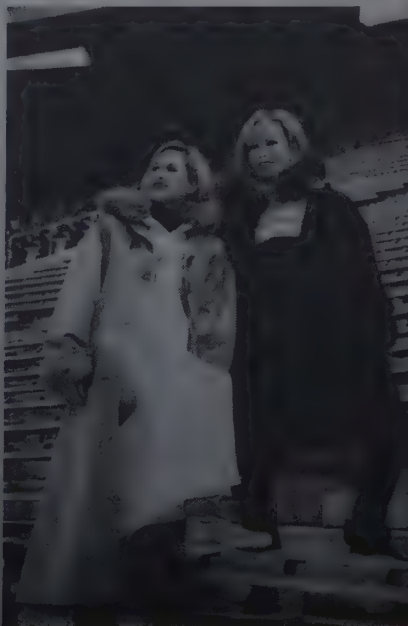
Wearing something that looks this good, the spectators may have a hard time keeping their eyes on the ball.



Photos:  
Linda Low

Models:  
Carlo B. & Allison W.

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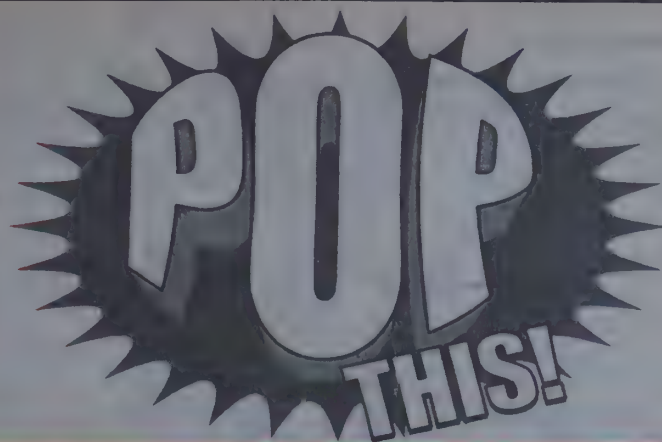
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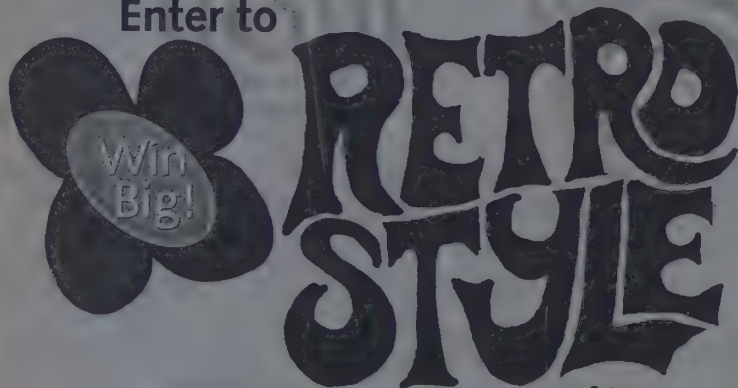


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PreVUE

There is a definite protocol to the typical classical music ensemble concert. The musicians stroll on stage in no particular order and warm up while the audience members take their seats and speed-read the program notes. Finally, all of the musicians are on stage and they tune their instruments, then the lights dim and an expectant hush overcomes the crowd until the conductor enters and bows to polite applause.

The Edmonton Chamber Ensemble (ECHO), will do away with this formal formula for its debut concert this Sunday for one very good reason:

There's no conductor  
Conductorless chamber ensem-

bles are typical for trios or string quartets—or even the occasional wind quintet—but 11 string musicians playing without someone waving his or her arms in front of them is uncommon and somewhat daring.

"That just means we all have to watch each other," says violinist Zoë Buck. "We all have strengths and weaknesses and we have to be aware of them. We can still be an ensemble and play with tempo."

ECHO's lack of a baton-wielder is part and parcel of the group's philosophy: instead of having one person in charge they all act collectively as musical directors.

"We all have different interests and ideas, so we all had input into the selection of music," says Buck.

And unlike many string ensembles, ECHO does not specialize in any one period of music. Its repertoire for its first season ranges from

Baroque to Classical, Romantic, Contemporary and even Broadway.

And the conductor isn't the only thing ECHO has done away with: the violinists and violists play standing up. The cellos and bass, of course, have chairs due to the necessities of their instruments.

"We find it more comfortable playing that way," says Buck. "And it allows us to be more energetic."

ECHO takes a last strike at the concert formula by narrating its program notes for the simple reason that it's usually too dark during a performance to read while the ensemble plays.

Nine of the 11 members of ECHO play with the Edmonton Symphony Orchestra. They formed a chamber ensemble as "a diversion from the large stuff," according to Buck. The members are able to get along in this highly atypical democratized atmosphere because

of the chemistry and mutual respect that exists among them.

Their first concert is a survey of music from Vivaldi to a piece called "Summa" by contemporary Estonian composer Arvo Pärt. "Summa" means tintinnabulation—and this hypnotic piece tries to recreate the ringing of bells.

Despite the lack of conductor and chairs and the play-by-play program notes, ECHO has not shed every classical music convention. "We just want to look human, not stiff," says Buck. "We still dress nice: black and white and the men are in tails."

And the bottom line is, of course, the music. Formality can't improve a performance but ECHO has a chance to be engaging in both music and attitude.

ECHO

St. Paul's United Church  
Nov. 9

# Vancouver punks don't play waiting game

Cartels hit the road after only 10 months together as a band

ALTERNATIVE

BY ALLYSON  
FLEMING

PreVUE

Western Canada has been the spawning ground for some of the most progressive indie music this country has heard. So it's no wonder the Cartels, out of Vancouver, have hit the live scene as hard, polished and quickly as they have.

Together since January of this year, the band just launched its first CD *Kingpin* and is hot off the mark with a cross-country tour which will bring them to Rebar Nov. 8. The six-week tour sets the band on the road during what is probably the worst driving months of the year.

"Yeah, our friends say we're crazy and we're going to die on the road," jokes vocalist/bassist Greg Laikin. Undeterred, the band has dates in the northern United States before making the loop back into Eastern Canada and heading home for Christmas.

Laikin, along with bandmates Brian Bresett (vocals/guitar), Dave Troutman (drums/vocals) and Chris Hubbert (guitar), spent the past 10 months prepping for this tour. The group has done some mini-tours in between, honing its driving, edgy sound, reminiscent of early Ramones and other old-school Brit-punk bands.

"Brian and I do most of the writing," says Laikin. "Our influences are pretty diverse. He really likes that old punk stuff and I'm really into the Rolling Stones, Chuck Berry, '50s music. We end up with some really interesting mixes but it's definitely rock 'n' roll."

"Our CD is pretty much an indication of what we sound like live, so people in Edmonton can expect to hear that kind of quality—we're just four guys really getting into what we're doing."

Before heading out on the road, the Cartels will step before the camera to shoot a video for the band's single "I Miss You."

Concludes Laikin, "We just hope that the powers-that-be at MuchMusic will decide we're worthy of video play and that everybody has a chance to get out and either see us live or pick up the CD."

The Cartels  
Rebar  
Nov. 8

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# Music Notes

BROUGHT TO YOU BY GARY MCGOWAN

**Wild T And The Spirit** will electrify the **Sidetrack Café** Thursday and Friday. "T" is Trinidad-born guitarist **Tony Springer**, whose Hendrix-like intensity has won him a devoted club following all across Canada. He was signed to **Warner Music** for a couple of years but album sales weren't sufficient to feed the major label beast, so "T" and band have returned to the independent camp. Of course, when the house lights dim and Springer begins to work his guitar pyrotechnics, his recording status is only of academic interest. The guy is an exciting stage performer and he'll no doubt push the walls of the "Trak out a couple of feet or so this weekend.

The **City Media Club** features one of Canada's quirkiest singer songwriters on Thursday night. **Bob Snider's** music is deserving of the much overused tag "unique." Everything from the subject of his songs to the way he delivers them to an audience has few parallels among his musical peers. There's quite a Bob Snider fan club extant among artists like the **Barenaked Ladies**, the **Rheostatics** and **Moxy Früvous**—to name just a few of the groups who've performed Snider's songs or sung his praises to anyone within earshot. Two independent recordings released earlier this decade tweaked the interest of **EMI Music Canada** who signed and assigned him to their "for songwriters only" label **Artisan Music**. Snider's **Words And Pictures** disc came out this spring and its been a non-stop tour ever since. His Edmonton visit on Thursday has the added bonus of featuring the city's **Luan Kowalek** as show opener.

The remainder of the **City Media Club's** weekend is devoted to sorting out a slight, uh, "misunderstanding" (yeah, that's it) with **Revenue Canada** over the **Goods & Services Tax**. The club owes some dough and it's built a two-night fundraiser on Friday and Saturday to address the problem. Folk quartet **Sheela Na Gigh** kick-off the proceedings on Friday. **Great Western Orchestra** guy **Stewart MacDougall**, Calgary singer/songwriter **Tim Williams** and the **Jessica Schoenberg Band** will all appear through the course of the night. The intriguingly named **Smokin' Haggis** will close Friday's show. On Saturday the all-too-seldom-seen **Rault Brothers** band will host an open blues jam in the afternoon and then the lads will clear the dance floor in the evening allowing you to make merry until last call. Hopefully, when the final empy is collected, the **City Media Club** will be able to send a cheque of sufficient size to **Summerside, P.E.I.** to satisfy **Revenue Canada**. You can do your bit by purchasing a \$12 advance ticket at **Southside Sound** and **Sound Connection**.

**Paul Brandt** plays the **Winspear Centre** on Friday night. The one-time pediatric nurse at the **Alberta Children's Hospital** in Calgary is just about the hottest thing in country music next to Garth himself. His debut CD **Calm Before The Storm** has sold 750,000 copies across the continent. He won four **Canadian Country Music Awards** in September (Male Vocalist, Single, Video and Song Of The Year) and capped it all off by releasing his second disc **Outside The Frame** in late September. Brandt is also one of the nicest guys working in



Colin James will perform at the Shaw Conference Centre on November 13 as part of the Grey Cup celebrations.

today's country music. This summer he did a Calgary homecoming concert that drew 13,000 fans to the Saddle-dome and allowed him to donate \$250,000 to his alma mater, the **Alberta Children's Hospital**. He also committed 50 cents from the sale of the first 50,000 copies of **Outside The Frame** to the hospital. The hospital administration must now be eternally grateful they gave him time off to audition in Nashville. If you aren't currently in possession of a Paul Brandt ticket, sorry, his **Winspear** show is sold-out. Head for the ticket office quicker next time.

There probably won't be any moshing at this gig but Friday afternoon from noon-2 p.m. you can treat yourself to the **University of Alberta's Centre For Ethnomusicology** open house. As the name suggests, the centre is dedicated to the study and performance of music from all parts of the planet. They've built this year's open house around the 50th anniversary of India and Pakistan's independence. That means you'll be able to sample some live performances of authentic Indian vocal music, view the Centre's collection of world instruments and also enjoy some spicy Indian tea. Mmm. The event takes place in the second floor foyer of the **Fine Arts Building** on the **University of Alberta** campus.

**Area 51** plays host to punk rock veterans **Submission Hold** on Saturday. Unlike many of its new school punk contemporaries, **Submission Hold** has consistently maintained a strong "political" stance in their music. They'll be supported by a trio of up-and-coming Edmonton punkers (**Fall Out**, **Symbiotics** and **Sellout '77**). This is an all-ages show.

So, you think you've been busy. Spare a thought for Toronto acid jazzers **One Step Beyond**. Since playing a "farewell to home gig" in March during **Canadian**

**Music Week**, the lads have been criss-crossing North America playing a series of "look at us, we're here" shows. They had the distinction of being the act that brought live music back to the **U of A's Power Plant** club when they played Edmonton for the first time in March. Many shows and many months later, **One Step Beyond** is returning to E-town on Saturday night. It'll hold forth at the **Rev** in the company of local opener **Hiway 2**. And hopefully the band'll slow down long enough to spend Christmas at home.

It's a **Wet Coast** blues happening at the **Sidetrack Café** on Saturday night. Despite the salmon dispute between Canada and the United States on the Pacific Coast, it's still hands across the border and all that when it comes to music. Saturday's double bill features the five women of **Bellingham, Wash.'s Swamp Mama Johnson** teamed with **Vancouver, B.C.'s Hurricane & The Twisters**. **Swamp Mama Johnson** has crossed the 49th parallel in support of its third independent album *peachfish stew* which was released this summer. Two previous discs have sold a combined 20,000 copies, which is a respectable number for a blues disc whether you're on a major recording label or not. Due north on the Pacific Coast highway **Hurricane & The Twisters** spotlights **Dave "Hurricane" Hoerl** on harmonica and vocals. Mr. Hurricane was named the nation's top harmonica player for two years running in a **Real Blues** magazine poll. Ex-Alberta boy (from Calgary) **Greg "Junior" Demchuk** holds down the guitar chair in the band. May the best group... get all the salmon.

**Area 51** will do its duty for the city's under-age punkers on Sunday. The club is hosting another all-ages punk show. This one will feature **Vancouver** group **Wiseacre** supported by **Edmonton's Cleats** (which features some members of more familiar acts like **Ladder Day Saints**). Enjoy.

the **rev**

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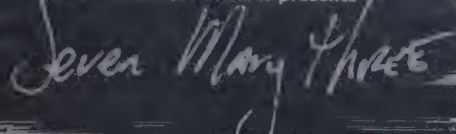
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— Lotus Galaxy

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## Gary McGowan's **PROfiles**

**Name:** Robert Taylor  
**Notoriety:** Purveyor of eclectic folk music.  
**Next gig:** Saturday, Nov. 8 at Shakespear's (10805-108th Avenue)

**Favorite Flower:** Orchid.  
**Whose garage sale would you like to attend?** Neil Young's.

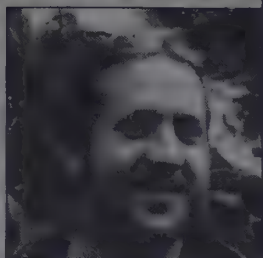
**If you were an animal, which one would you be?** A snow leopard.

**First Album bought:** Led Zeppelin—Led Zeppelin

**First concert attended:** Metallica at the Coliseum in 1989.

**What do you look for in a woman:** Compassion, solace and optimism.

**Home:** The place where



Robert Taylor

we're going as opposed to where we are now.

**Age:** Anywhere between 24 and 1,000.

**Last book read:** *The Sun Also Rises*—Ernest Hemingway

**Last Accomplishment:** Changing the flywheel on my Jeep Wagoneer.

**Favourite drink:** Rye & 7-Up.

# Breaking up is hard to do— 25 years later

**ROCK**  
 BY STEVEN  
 LAMBERT

PreVUE

In the early '70s, Doug Clifford, Stu Cook, John Fogerty and his brother Tom comprised one of the biggest American rock bands of the era—Creedence Clearwater Revival.

The band's break-up may go down as one of the ugliest divorces in rock history. And 25 years after CCR last rocked packed arenas, Clifford and Cook are still fighting to get what they feel is their due. When CCR were invited to play to celebrate its induction into the Rock 'N' Roll Hall of Fame, John Fogerty chose to play some of the band's best-loved hits with an all-star band, not Clifford and Cook (Tom Fogerty died seven years ago).

"No one told us until the day of the show we weren't playing," says

Cook over the phone from his home in Lake Tahoe, Nev. "We found out when Doug went there and asked about the drum set he'd be playing and they told us 'you aren't playing.' It was great to be inducted into the Hall but we were very disappointed with the Hall and John for not letting us play."

Cook and Clifford have joined with former Cars guitarist Elliot Easton, keyboard player Steve Gunner and singer John Tristao to form Creedence Clearwater Revisited, a barnstorming tribute act which guarantees fans the chance to hear all those hits one more time. Whether it's the trippy, guitar-laden lush chords of "Green River," the anthemic "Fortunate Son" or the southern-riverboat chimes of "Proud Mary," CCR (who played Telus Field earlier this year as part of a Trappers' extravaganza) have played to sold-out crowds across the country—and we're not talking small

clubs, either. In Moncton, the band set an all-time attendance record of over 6,500.

Still, Cook and Clifford almost never got the chance to go back on the road. Once Fogerty, who's enjoyed a successful solo career with hits like "Old Man (Down the Road)" and "Center Field," got wind of his ex-bandmates plans, he got a court injunction against them using any form of the Creedence name. Cook and Clifford finally won out when a higher court's three-judge panel said it was OK for the band to tour with the name.

It's been a long-standing public battle—Fogerty vs. the rest of CCR. After the band broke up, a protracted lawsuit was waged between Fogerty and the band's old label. He didn't play CCR songs for over a decade. In the meantime, nasty salvos were fired at his former bandmates.

"I don't know if we'll ever reconcile with John," admits bassist Cook. "I don't want to say never but it sort of tarnishes the whole CCR experience when John goes off and says to the press—repeatedly—that he carried the band and that he basically taught us how to play. We were a four-piece band and we were all equal parts. His view is one warped view."

"The having to fight to use the band's name—that was a miserable time. We believed all along that we had the right to do it but John went and got the injunction. But, fortunately, we were able to convince three judges. Has the experience tainted my memories of CCR? It certainly has, especially everything that's been said in the papers after we broke up."

To add fuel to the fire, Fogerty is also playing old CCR tunes as he tours to support his new country-rock solo album, *Blue Moon Swamp*.

But, away from the politics and back to the music, Cook has been enthralled by the band's success 25 years after—and even more surprised at how the band's music is reaching a younger audience.

"It's amazing. Our back catalogue still sells 2 million copies a year," marvels Cook. "And when we play, we find that half the people there are under 25, they weren't even around when we played. And they want to hear it all—all those hits."

While Cook promises fans that they'll hear all the hits (the Revisited have not written any new material), they'll also get a chance to indulge in at least three of those bluesy jams the original band was famous for. And the band doesn't shy away from playing the odd album track, which it tries to change up as often as possible.

"We keep hearing people tell us 'man, I don't believe you played that!' after they hear us go through 'Tombstone Shadow,' for instance," says Cook. "We play a set of about 23 songs in about a 100-minute show."

Not bad for a rock bassist over 50...

And no matter the vitriol stemming from Fogerty's camp, Cook has found a way to keep the whole messy CCR divorce in perspective.

"We've asked fans if they mind us using the name. They still recognize us for what we are, even without John. No one has felt we've played a con game. We just want to play that great music—and I'm having just a tremendous time doing it."

**Creedence Clearwater  
 Revisited  
 The Jubilee  
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# New Music Fest hits a musical high note —and a visibility low

CLASSICAL  
BY DAVID  
GONEIL TAYLOR

PreVIEW

The sixth annual Edmonton New Music Festival is a huge success so far in terms of the calibre of music and musicians it has gathered. In terms of attendance... well, less so.

Festival organizer Piotr Grela-Mozejko called Sunday night's performance by pianists Anthony de Mare and Kathleen Supové "one of the best concerts I've ever heard." Attendance, however, was about 65 people.

On the other hand, an attendance of 65 is better than many new music concerts get; every contemporary musician has played for a single-digit handful of friends, family and academia at some point in his or her career.

The conundrum of getting people out to hear contemporary music is not a new one; however, composers have begun to respond to the challenge by writing music that is more accessible, more referential and, well, more listenable than a few years ago.

It's just taking a while for the general public to catch on.

The quality of music in this festival, however, is arguably good: organizers have programmed some of Edmonton and Canada's most celebrated performers and composers. There are four concerts remaining in which listeners can hear what has been contributed to classical music this century.

## Hamm, Athparia, MacDonald

The festival's second weekend is kicked off by a concert by three Alberta performers: pianists Corey Hamm and Colleen Athparia and saxophonist Rosemary MacDonald. The program is entirely made up of music by Canadian composers, including Edmonton's Gordon Nicholson. His piece, "Three Impressions" for alto saxophone and piano, is in traditional three-movement sonata form and incorporates jazz influences.

On the other end of the new music spectrum is Outaouais's Scott Godin's "Klangregiert" (literally "sound rules" in German), which was commissioned by the CBC for Corey Hamm. This piece is also in three movements, bearing the titles "1-11-10-4," "Soup Music" and "Kai" (Greek for "and"), but is much more experimental in nature, incorporating movement and themes borrowed from Beethoven, Scriabin, Berio

and Ives

Also of note is "Kram," a piece by the winner of last year's CBC competition, Montrealeer Michael Oesterle. A humorous piece, it plays with the listeners' expectations

Hamm, Athparia,  
MacDonald  
Muttart Hall  
Nov. 8

## St. Crispin's Chamber Ensemble

The St. Crispin's Chamber Ensemble was started four years ago by its conductor and clarinetist, Don Ross—also one of the organizers of the festival—in order to "take advantage of the wealth of freelance chamber musicians in Edmonton," many of whom play for the Edmonton Symphony.

Two of the pieces to be played are by big names in new music: Pierre Boulez and Toru Takemitsu, better known to the general public by more mainstream associations: Boulez for his collaborations with Frank Zappa and Takemitsu for his soundtrack for Akira Kurosawa's film *Ran*.

The Boulez piece is "Domenes" for solo clarinet, in which the composer takes us through a journey of 32 different musical countries, each with its own geography and landscape. Boulez once declaimed "Schönberg is dead" (referring to the *enfant terrible* German composer early this century); what Boulez resurrects may, to the casual listener, be undifferentiable.

Also noteworthy is American composer Robert Fleisher's mammoth "Quintet (The Titanic)" for chamber ensemble which, rather than recreating the famous disaster in its soundscape, sounds more like the Titanic resting at the bottom of the ocean.

St. Crispin's Chamber  
Ensemble  
Muttart Hall  
Nov. 7

## Tubes

The "Tubes" concert gets its name from the fact that each instrument playing has—you guessed it—a tube, from the organ to the flute, oboe and even human speaking voice. Well, okay, there's also a piano. South African Chrissy-Jane Cronje will play the world premiere of "Three pieces for piano solo" by Edmonton's Matthew Rizzuto.

It might seem odd to have organ pieces in a new music concert, since the instrument is usually associated with baroque and

religious music. But while it was a decidedly unpopular instrument for 19th-century composers, in this century it has enjoyed its biggest renaissance since—well, just after the Renaissance.

Among the organ pieces programmed is "Poibaireachd"—a Scots Gaelic mouthful meaning "lament"—written by Saskatchewan's Monte Keene Phisny-Floyd (also a mouthful), a threnody for the death of ex-Israeli prime minister Yitzhak Rabin. It incorporates Hassidic melodies, organ-generated sirens, a Bach chorale, a Scottish bagpipe drone and sounds which are meant to evoke Rabin's distinct low speaking voice and oratorical style.

Also to be played is Edmontonian Violet Archer's "Variations on Aberystwyth," based on a Welsh hymn tune, and Polish Jan W. Hawel's "Passacaglia" for organ, featuring a Baroque-style ground-bass in a decidedly dissonant, rhythmically irregular and modern context.

## Tubes

Robertson-Wesley  
United Church  
Nov. 8

## Edmonton Youth Orchestra

The New Music Festival's final concert is that of the senior Edmonton Youth Orchestra, composed of over 80 instrumentalists ranging in age from 14–24. They performed at the end of September, so have only had a month to rehearse—one a week—a difficult five-piece program. According to conductor Michael Massey, the orchestra (which has alumni in almost every major orchestra in Canada) tries to give its members experience in all types of music, including contemporary.

The orchestra will play "Dance Processes" by Saskatoon's Neil Currie, a piece loosely based on Aboriginal Australian rhythms, and Polish Wojciech Kilar's "Orawa," a minimalist piece for 15 strings. Along with the atmospheric "Euphonia" by festival organizer Piotr Grela-Mozejko, they will also perform Hungarian composer Zoltán Kodály's "Háry János," a folk-based piece based on a Magyar myth of a habitual liar. The piece starts with a bang—or rather, a sneeze, as the orchestra simulates János telling his first of many lies.

Edmonton Youth  
Orchestra  
Convocation Hall  
Nov. 9

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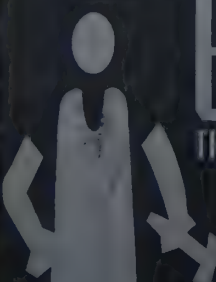
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## Pacific Swamp band dabbles with Cajun influences

ROOTS/ROCK

BY LOURANE  
RESSLER

PreVUE

Any potential gatorheads out there? Think so? Then you better avoid the Siderack Café Saturday. Swamp Mama Johnson hits Edmonton that night and the band has a habit of leaving fans in its path.

The Bellingham, Wash.-based group is touring Alberta, Saskatchewan and British Columbia in support of its third and latest album, *peachfish stew*. Self-described as "five women with a funky, bluesy groove thing," Swamp Mama Johnson incorporates R&B, funk, Cajun and psychedelic rock into its sound.

"We started about five years ago when the guitar player, the saxophone player and myself were in another band," says singer Lisa Mills. "It was sort of a casual garage affair and we wanted to do something a little bit more serious. Our sax player used to play in college with our drummer, so we brought her on board..."

Soundwise: "We kind of mix a little bit of everything into the pot but it still all sounds like Swamp Mama Johnson, you know what I mean? We struggle with that constantly, to describe what we do. Not that we're so avant garde or anything. It's just that all those neat little piles, we're sort of on the edge of. We call it psychedelic, bluesy, roots thing. It takes about 15 or 20 words to make a concise description of what we do!"

Asked if the fact the group members come from all over the United States is what makes their sound so eclectic, Mills answered, "I don't know if that so much has an influence, as our varying interests in music. Certainly, I guess, in different parts of the country you're more prone to listen to different kinds of music. We have a couple of people from the South—and so I guess they're into listening to Southern rock. Our sax player is from the East Coast, so I'm sure she's been imbued a little bit with that East Coast thing. But also, she's classically trained. So she brings

some of that to it. It also depends on what we're all into at the time, what we're bringing to the band.

"We all write our own songs, although we will also play a cover of somebody else's song if we like it and think it's groovy and think we can do it justice. But everybody in the band writes and they'll generally bring a song in various stages of completeness and we'll sort of Swamp Mamify it—and each of us will add their own touches to it."

Swamp Mama Johnson already has a fanbase in Canada. Its Chilliwack, B.C. show Nov. 16 is already sold out. "I like playing for Canadian audiences because unlike Americans they don't seem so constrained to listening only to what some DJ spoonfeeds them off a Top-40 radio station. And they're more interested in listening to music 'cause they like it and not because somebody tells them it's what they should like." ●

Swamp Mama Johnson

Siderack Café  
Nov. 8

## Band makes Good on new record deal

ALTERNATIVE

BY STEVEN  
SANDOR

PreVUE

Over the past year, Matthew Good and his bandmates have been courted by almost every major label in North America. After a distribution deal with BMG fell through, the Matthew Good Band received the license to write its own deal with A&M. But the experience of getting signed has only furthered the Vancouver-based bandleader's resolve in not putting a lot of trust in the music biz.

A brand of personal, guitar-driven songwriting propelled the Matthew Good Band into the good graces of music critics and fans across the coast and allowed the band's debut indie CD—'95's *Last of the Ghetto Astronauts*—to sell over 20,000 copies.

In December 1996, the band was signed to Private, a jazz-New Age label subsidiary of the BMG family that hoped to break new ground in the alternative rock market. Within a month, BMG merged the label with Windham Hill/High Street Records, basically shutting down Private's operations altogether.

"In the case of Private, everyone was told to pack their bags and clear out the office within 48 hours," says Good over the phone from Vancouver, just days before his band starts a jaunt across Canada.

The band began recording its follow-up, *Underdogs*, on its own. Eventually, the band was able to get out of its deal with BMG, entertain a multitude of offers and sign the contract it thought best. The band has created Darktown, a label which will be distributed by the A&M family. Good says the deal allows the band some control over its marketing and full control over its music. In January, *Underdog* will be released on the Mercury label in the United States.

But don't think the new deal has brightened Good's view on the often-corrupt music biz. The Private deal has just entrenched what the layperson (who doesn't know the industry game inside-out) might view as a cynical attitude. In



Good Rockin' Tonight ▶ Matthew &amp; co. have taken their industry licks.

fact, Good's a hardened musician who realizes that someone has to shill it if you want to sell it—and that to most record labels, the bottom line, not art, is the thing.

"I think when it comes to the music industry, you have to be careful not to get too high. Sometimes, it really doesn't have anything to do with you. We sold 20,000 to 25,000 records and nobody blinked. You'd like to think the offers just started to come in because the feelers went out about the music. But I'm sure the dirty words 'profit margin' came in there somewhere."

"You have to be careful when you get signed to stay focused on the music and not into the image, buying cars and buying clothes. Because, then after two years you'll be thousands of dollars in debt and that's the price for buying into a lie."

Good says he's happy with the A&M deal despite his misgivings about the industry at large.

"They've got the smallest domestic roster in the country, so you know the people in the office actually sit down and think before they sign someone. That's a good sign."

As for the new album, a video has already been shot (by Bill Morrison, who's worked with Delerium and the industrial giants Front Line Assembly) for the lead single "Everything's Automatic." A highly-anticipated tour is set to kick off.

Yet Good finds it hard to get excited about the new record.

"It's kind of rough for me to call it a new record. The band has been working on it for month after month. We've been finished it for quite a while. It's just been released but I feel like it's already a really old record even though it's just got into stores and you can go out and buy it."

Included on the album is "Deep Six," which reflects Good's cynicism about the music biz. He penned the song after seeing Oasis' main songwriter Noel Gallagher being interviewed on MuchMusic.

"As a band, I think Oasis are fine for what they do. But I did have a problem with what Gallagher said in that interview. Basically, he said that the way that he sees it music doesn't have a lot of relevance—it's just for getting drunk to you. You can't use it to educate or make people see things a little differently or a certain way. My question to him is: Where do you wake up? In the fucking land of Honalee?"

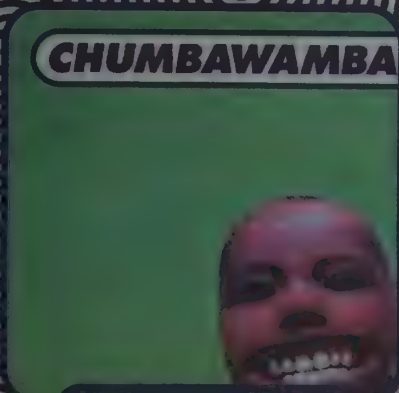
Good believes music can change the way people see things. And, if record company politics have finally subsided, he just might get the chance to do it. ●

Matthew Good Band

The Rev  
Nov. 10



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## City Media Club tries to beat the GST

BLUES  
BY CAM  
HAYDEN

PreVUE

The City Media Club has been a constant on this city's roots music scene for 10 years—and this weekend will be crucial for the club's future economic well-being.

Now, before I go any further, I have to tell you I have a real soft spot for the club in my heart. I came on board at the club in the mid-'80s as both entertainment director and president. At the time, the club was severely in debt. At the annual general meeting I attended the question was whether or not to close the doors. We decided to keep them open—and with the help of local and international acts we managed to wipe out our debt and put the club on an even keel. Now, it's déjà vu all over again. This time, instead of a debt to the power company and the like, the money is owed to Revenue Canada.

"Hence the title for this fundraiser, *There is No Angst Without GST*." That's what current Media Club president Don Snider told me when I spoke with him this week. The problem?

"An incomplete GST filing, a gap exists between current funds available and the amount owed."

According to Snider: "It is an oversight and when discovered and brought to the attention of the board I, for one, decided to stay with the club, ride it out and make it work. After a year of paperwork and negotiation with Revenue Canada, this is the time to make it happen."

That's the word from the board. What do the legion of musicians who will donate their talents to the Media Club this weekend have to say about it? Lionel Rault summed it up: "The Media Club has been so

good to me and other local musicians over the past 10 years...it has been an integral part of the roots community, a cornerstone if you will, along with the Folk Festival, CKUA and other non-profit music organizations."

Saturday afternoon from 2 p.m. on, Rault will host an open blues jam. That night starting at 10 p.m., Rault will front a band along with brother Ron on bass, Gary Koliger on guitar and keyboards and Dave Bjarnsson on drums.

"We'll go till they say *no mas*," quipped Rault. Look for the crème de la crème of the local blues com-

"The Media Club has been so good to me and other musicians over the past 10 years... it has been an integral part of the roots community."

—Lionel Rault

munity to come down and donate their talents so that this great space can continue. Look for Rusty Reed, Gary Bowman, Larry Leve and anyone else you can think of in the local blues scene to show up at one time or another.

Snider put it best when he said, "The City Media Club is a unique room...not really a bar, although we do sell liquor...not strictly a music room, although we do host a variety of musical events...but more a place where like minded people can gather in a safe and friendly environment and relax and socialize. As a volunteer-driven club, open weekly, it's one of the longest-running venues of that type going and we want to keep it going."

Here's the lineup for this weekend: Friday night CKUA's Andy Donnelly will be hosting the *Celtic Show* live from the club from 6-9 p.m. and musical guests will include Tim Williams, Sheila Na Gigh, the Jessica Schoenberg Band, Stewart MacDougall and Mad Haggis.

Saturday afternoon and night don't forget the blues jam with many of Edmonton's finest players.

### Incognito

Next week at the Blues On Whyte pub make sure you check out Incognito from Vancouver. Rob Montgomery and Sherman Doucette formed the band 12 years ago when Montgomery got a gig on short notice.

"I had jammed with Sherman on occasion," Montgomery told me. "And when this gig came up I suggested we do something. We found we had great chemistry and were sort of brothers by choice in the blues."

Montgomery has some good credentials in the Vancouver blues scene. He was brought on stage when he was 15 by none other than Tom Lavin, who "Snuck me into the club, encouraged me to jam and

really got me going in the Vancouver scene."

The band plays primarily original material and have four CDs to its credit. What will you hear at the show? According to Montgomery: "Hard rockin' blues, boogie and ballads with influences ranging from the three Kings [Albert, B.B. and Freddie] to Eric Clapton and Jeff Beck."

### Thanks

A quick thanks to all who donated to the CKUA fundraiser last week. Together we raised over \$500,000 for the cause.

Cam Hayden hosts *Alberta Morning* from 6-9 a.m. and *The Friday Night Blues Party* from 9 p.m.-midnight on the CKUA Radio Network 94.9 FM and 580 AM.

*There is No Angst Without GST*  
City Media Club  
Nov. 7-8



# These Bonaduces aren't no Partridge Family

## Sky Pilot hailed one of E-town's most inventive bands

ALTERNATIVE  
BY DARREN  
HOUSVINY *PreVUE*

**D**oug Mclean, the lead singer from the Winnipeg based Bonaduces, is resigned to the fact that punk music is in decline.

The Bonaduces will be coming to Edmonton Nov. 13 to play with local poster-boys Sky Pilot.

"Up to '94 and '95, there were these huge shows," sighs Mclean. "But now it's just as good, doing it just for the fans."

The Bonaduces have produced the CD, *K is for Catherine* (on Squirtgun records). They are touring through Minnesota and Western Canada. They are stopping off in Edmonton for the first time.

Mclean asserts that even though there aren't as many punk fans as there used to be, the Bonaduces are happy playing punk music. He says it is all part of being a band from Winnipeg.

"We thrive in isolation. We're in the middle of nowhere. We have to entertain ourselves. The

bands who are doing music are pretty dedicated."

The Bonaduces have been together for over two years. In addition to Mclean, their current lineup consists of Bob Summers on bass, Mike Koop on guitar and Chris Hebert on drums.

That this group is committed to their music is unquestionable. They are also realistic about any future riches. Day jobs are a reality. Mclean conducted the interview while punching the keys of a cash register at work.

In addition to their tour, they

are excited about their upcoming signing onto Winnipeg's Endearing Records. "They [Endearing] are great. It's great that they are local. They will be re-releasing our CD in the New Year."

The evening at the Windsor will be eclectic. Sky Pilot, the other half of the bill, are definitely not a punk band.

"We lean more to the Rheostatics and Luna," says Michael Sambir, who shares guitar and vocal duties with Matthew Wispinski.

Wispinski agrees that they aren't a three-chord band. "We get bored if we do the same thing twice in a song. We just end up throwing that song out."

What Sky Pilot has is some of the most innovative songwriting in Edmonton. Their songs range from catchy to quirky. The vocals

and harmonies are strong and their stage presence is—to say the least—unique.

They have only been together for one year but all have been playing in Edmonton bands for a long time. Sambir and Wispinski have been together, on and off, for over seven years.

"We used to play together in a band called Cold Green Element. We used to play at coffee houses and in front of the liquor store in Sherwood Park. We probably made more back then," laughs Sambir.

They currently have a 7" out and have plans to record a CD in January.

*The Bonaduces w/Sky Pilot  
The Windsor  
Nov. 13*

# Local jazz diva finally gets a chance to celebrate



Dianne Donovan ▸ Jazzin' it up.

JAZZ  
BY LORRAINE  
RESSLER *PreVUE*

**T**iming is everything.

Last April, local jazz singer Dianne Donovan had just missed the end of the Yardbird Suite's season when she released her first CD titled *Yes and No*. Because Edmonton has a limited number of jazz venues, she wasn't able to make the album's release a real event at the time. This Friday, she's finally getting a real opportunity to celebrate the new album and she's invited along a few friends for the occasion.

"The CD was named after a Wayne Shorter tune that I do without lyrics," says Donovan. "It was produced and arranged by Tommy Banks. He's on it and lots of Edmonton's finest musicians. I've got a slightly different band at the Yardbird Suite. Since I recorded the CD, I've done a fair bit of work with Kent Sangster [saxophone], John Taylor [bass] and Sandro Dominelli [drums]. So that's the band I have at the Yardbird Suite,

plus Andrew Glover [piano]."

The "CD celebration," as Donovan calls it, will give her a chance to perform both the standards and the originals recorded on the album, plus some new songs she's worked up with the new band. The standards include "Our Love is Here to Stay," "In a Mellow Tone" and "I Get Along with You Very Well." Her original pieces include the title track, in which she vocalizes (i.e. sings without words) along with instrumentals originally written by jazz legend Shorter, and "Jade," which matches lyrics by Donovan to more of Shorter's instrumental music. Saxophonist Shorter, for anyone who missed it, was in Edmonton in September to perform with fellow jazz great Herbie Hancock at the opening of the Winspear Centre.

"I'm probably more influenced by horn and reed players [than singers]," says Donovan. "What do I listen most to? Reed players. Horn players. Of the vocalists, I think the one that has influenced me most is Sarah Vaughan and I think she's also been influenced by horn players.

I love Chet Baker—his trumpet playing and his singing. I find it really inspiring to use the voice like an instrument. And I pay attention to the lyric for sure, but I like playing with tone. I do a fair bit of scatting and what-not."

A graduate of Grant MacEwan's music program, Donovan has a lot of respect for the school. After graduating she began playing six nights a week at the Convention Inn Hotel. She says without the program, "My voice would have been gone. The six-nighter would have killed me—I'd have been done in the first week!"

Donovan wouldn't commit to who they are but she told *Vue Weekly* she'll have some special guests appearing in the Friday night show. Since Donovan has worked with most of Edmonton's premiere jazz musicians, we can expect a pretty impressive lineup.

*Dianne Donovan  
Yardbird Suite  
Nov. 7*

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# Junkhouse lead-man juggles family, touring



Tom Wilson ► Welcome to the Junkhouse.

Photo: Steven Cary

**ROCK**  
BY STEVEN  
SANDOR

*PreVUE*

**F**or Junkhouse singer and guitarist Tom Wilson, there's no other life than songwriting.

A self-described musical workaholic, Wilson, who lives in a Hamilton, Ont. home with his son and daughter, fills his time away from Junkhouse with other musical projects. Before the release of Junkhouse's third album, *Fuzz*, Wilson did a very un-rock 'n roll tour with well-known folkies Stephen Fearing and Colin Linden. The band, named Blackie and the Rodeo Kings, enthralled Edmonton audiences when it played the '96 Folk Fest. When Wilson's not working on that, he's writing music for movies and TV.

Now, Wilson is set to return to Edmonton, this time (and again) with Junkhouse, the band from the Hammer that has managed to bridge blues and rock through its first two efforts, *Strays* (1993) and 1995's *Birthday Boy*. Now, the band's music is more complex (as evidenced on *Fuzz*, the band's new long-player), with a greater sense of Canadian-ness. Tracks like "Joyride" and "Junkhouse 69" are odes to growing up in southern Ontario, from high school to cottage country.

Wilson credits his new focus to his songwriting collaboration with new Junkhouse member Colin Cripps (ex-Crash Vegas guitarist), who joined his shaggy-haired friend along with guitarist Dan Achen, drummer Ray Farugia and bassist Grant Marshall before the band went into the studio to record *Fuzz*.

"We have kind of struck up an interesting relationship," says Wilson about his collaborative work with Cripps. "I think of my songs as a good punch in the face—kind of a direct hit. Colin's music takes a left turn. He makes things less obvious—pads the

blow, so to speak."

After the band's Canadian tour, Junkhouse will visit Australia and Europe. It's a pace which forces Wilson to be away from his new Hamilton suburban home (unlike his fan mail suggests, the Attila-resembling Wilson does not live in a trailer or drift from town to town) and his two children.

"How does it treat my family life? It's shitty. I think that when I went out with Blackie and the Rodeo Kings I realized how much time I spend away from home. I don't want to make the mistake where touring becomes a grim and I lose touch with my family."

In fact, Wilson had to delay his interview so he could take his son to the dentist.

Even though Wilson is planning to do some more TV work, there are no new plans for any new Junkhouse material.

"The attitude now is that Junkhouse just put out a really good record," says Wilson. "Now, let's just work the record and let the record do its job, however long it takes."

Wilson is proud that his band like fellow Canucks the Rheostatics and the Tragically Hip, have managed to get recognition without selling out to American or British musical trends.

"I'm glad that Canadian bands have finally stopped suckholing to the Americans. In the '80s, Canada was responsible for a lot of shitty bands. Not that they were terribly bad musicians, it's just that they copied what was big in Britain or the United States at that time. This country was filled with bands that thought they were the next Flock of Seagulls or Lynyrd Skynyrd." ●

**Junkhouse w/  
Colin James and the  
Matthew Good Band  
Grey Cup Kick-Off  
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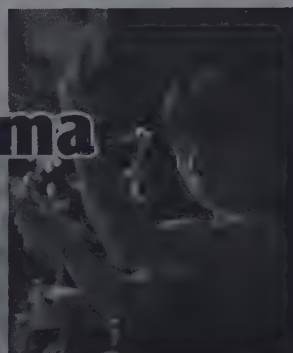
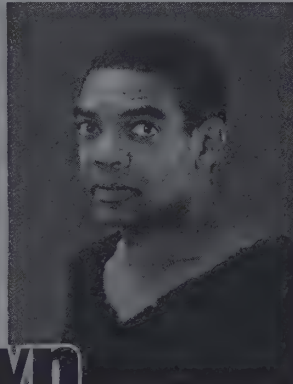
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# Turned off by Stereolab's latest effort

**STEREOLAB**  
Dots and Loops  
(WEA)

**TURN ON**  
s/t  
(Drag City)

Stereolab earned the top spot on my "best-of" list in '96 with *Emperor Tomato Ketchup*, which was the band's ultimate step in combining that lounge lizard style with swirling layers of guitar, space rock and synths (and oh those angelic vocals from Laetitia Sadier!) into a French-English stew of something that only barely resembled lounge music; maybe best described as space rock for swingers; or, in the case of the awesome single "Les Yper-Sound," a cheerleader's chant mixed in over a caressing electronic beat.

Musical pioneers Sean O'Hagan (who does the brunt of the band's arranging) and Tim Gane (who handles most of the songwriting) have managed to smooth over the rough, wonky shoegazing guitar riffs that permeated Stereolab's early work (pre-1993 indie stuff) and have created the art-school band to end all art-school bands. Sure, the band's material may be pretentious, but its base relies so heavily in pop culture it can't be inaccessible.

Or can it? In the new Stereolab effort, the band's love of synth and keyboard layers transforms into a full love for electronica—and much of the album sounds like ad-libbed filler. This isn't a bad record; but it sure isn't up to the same standard as *Emperor Tomato Ketchup*, *Mars Audiac Quintet* or *Transient Random-Noise Bursts With Announcements*. The first track, "Brakhage," begins promisingly enough with Sadier's very sultry vocal steaming up a syncopated jazz beat after an intro of squelch. But, in the ensuing tracks, there is a feeling Stereolab has lost the pop-culture sense which allowed it to take a kitschy musical form (bachelor-pad music) and make it musically relevant. Now, the band seems intoxicated with technological stylings and turning too many tracks into free-form jazz exhibitions—on electronic instruments.

This may be rooted in the work of Turn On, a Stereolab splinter group made up of O'Hagan, Gane and Andy Ramsay. Their independently-released collection is best described as noodling—like opening up a musical note-



book for songs which, once seriously edited and vocals added, might actually be worthwhile. But, in their current form, the tracks sound like prolonged outtakes from *Dots and Loops*, albeit with an even harder-edged electronica feel. With mixes that sound far more comfortable in the ecstasy-propelled rave rooms than the marijuana-filled darkened rec rooms, *Turn On* is an experiment which may be interesting but not exactly musically worthwhile. After a while, the repetition makes *Turn On* generally uninteresting—but it is a collector's item for Stereolab fans, so why dissuade them?

In both incarnations, *Turn On* and Stereolab have become too musically self-involved for their own good—and that has led to two sub-par (for the band, that is) CDs.

Steven Soudar

**VESSELINA KASAROVA**  
Mozart Arias  
(BMG)

Bulgarian mezzo-soprano Vesselina Kasarova digs deep into the tickle trunk of Mozartiana for this disc. Two arias are from *Mitridate*, *ré di Ponto*, K. 87, which Wolfgang wrote at the tender age of 14, and one is from *Lucio Silla*, K. 135, written two years later. Yeah, it's impressive that Mozart could write operas—and have them performed—in his teens but there's a good reason that they are seldom, if ever, performed nowadays: they're not that good.

Young Mozart might have been a talented little wunderkind but he had not yet developed the experience and skills that would make his later operas among the most celebrated in the canon. For one thing, he certainly didn't know the subtleties of the range of the mezzo voice: Kasarova has to sing some entire lines basically in her chest, lending an unfortunate comic touch

to what is supposed to be serious opera seria.

This CD does include some of Mozart's later work, however, starting with *Ideomeno*—written at 21 when Amadeus was just beginning to show his talent—and *La clemenza di Tito* and ending with the famous da Ponte operas *Così fan tutte*, *Le nozze di Figaro* and *Don Giovanni*.

Kasarova's recitatives are outstanding. Whereas many singers ramble their way through any recit written before Verdi, Kasarova sings them with passion and nuance. By far her best is "In quali eccessi" from *Don Giovanni*; when she sings the line "Perchè questi sospiri," you can hear the sighs.

Unfortunately, recitatives are the filler material between the arias, where one is supposed to excel—and Kasarova doesn't. She's a fine singer and her high pianissimos are reminiscent of Callas, but she does herself a disservice by singing the recits so well: her arias just don't match the quality.

The only aria in which she is truly noteworthy is "Ah, quel gelido orror," a soft, seldom-heard piece from *Ideomeno* which she sings with great feeling and breath control. Beyond that, "Io ti lascio, oh cara, addio" is an interesting bit of trivia, a concert aria of unknown date originally written for the bass voice; but if you want to hear a whole disc of good Mozart sung well, shop elsewhere.

David Gobeil Taylor

**LEONARD COHEN**  
More Best Of  
(Sony Music)

*More Best Of* is the follow-up to Cohen's 1975 compilation *Best Of Leonard Cohen*. *More Best Of* takes up where *Best Of Leonard Cohen* left off recapturing favorites from the last two decades. Tracks like "Everybody Knows," "Closing Time" and "Dance Me To The End Of Love" are included

with two new releases; "Never Any Good" and "The Great Event."

"Never Any Good" is a self-deprecating tune done in characteristic Cohen-esque style to, of all things, a country-jazz sounding ensemble. Cohen sticks to the style that catapulted him into the mainstream with *I'm Your Man* in 1988.

"The Great Event" is more of a short poem than a song. Spoken in a female-sounding computer-generated voice, it refers to an event that will end all human suffering—the playing of "Moonlight Sonata" backwards. Whether Cohen is being cute or having a laugh on his listeners' behalf I'm not sure. This minute-length song is certainly not one of Cohen's best and I hope this isn't what we can expect from him in the future. Cohen has previously made self-indulgence a reflective and witty endeavor but "The Great Event" is taking it a bit too far.

Amy Hough

**CRY OF LOVE**  
Diamonds & Debris  
(Sony Music)

You may have heard of this here "retro" thang? Here's something from North Carolina that's a far cry (actually, more of a cock-rockin' wail) from the parade of alternative bands from around there, like Superchunk and the Archers of Loaf, to name but two. *Cry Of Love* seem bound and determined to reclaim the sound of genuine *Suithun* rock in the grand tradition of Lynyrd Skynyrd, the Allman Brothers (when they had both Duane and credibility) and the Doobie Brothers, that is when they were a rock band instead of a lounge act.

Either way, *Cry Of Love* owes a lot more to Black Oak than its Atlanta neighbors, the Black Crowes. Unfortunately, the blues influence you should expect to hear is almost undetectable. *Cry Of Love* utilizes most of the tried-and-true elements of that good ol' Southern rock sound, a sound that's almost extinct these days.

The album is brand new but the combination of Paul Rodgers-styled vocals (always accompanied by a backup singer throughout the entirety of each tune), busy lead runs with lots of wah-wah (à la Hendrix—a big influence here) and straight-up tub-thumping drums is total old-time stadium rawk. *Diamonds & Debris* is thoroughly steeped in a boogie-woogie retro mindset and on first hearing seems to

lack a real ball-grabbing lead-off single (after all, songs like "Sweet Home Alabama" don't grow on trees) but on the other hand, *Cry Of Love* is a lot more genuine than a vast number of groups currently coming from the same geographical region, too many of whom think they're either from southern California or southern England.

But where the heck is the slide guitar?

T.C. Shaw

**FLUKE**  
Risotto  
(Virgin)

Long before "electronica" became a term in the hype machine lexicon, Fluke already had two albums and a place in the hierarchy of intelligent dance music. Now, amid the wash of overexposed fodder that has clogged the shelves of record stores, the British threesome have reassured their position with a sleek, polished collection called *Risotto*.

From the crawling opening of "Absurd" onward, Fluke repeats its successful formula of slinky beats and sensual curves, seducing the listener rather than knocking him down. Like contemporaries Underworld, Fluke constructs epics based on mood rather than stringing together a series of samples and breaks. Songs like "Atom Bomb," "Bermuda" and "Squirt" are more than barnstormers; they reflect a thoughtful approach to achieving a groove. The music never rushes but instead takes its time unfolding the surprises. Just when you think it couldn't take you anywhere else, *Risotto* pulls a turn and opens up a new level.

While this may seem like a calculated way to create what should be primal, thrilling music, a single listen to *Risotto* can blow your expectations.

It's rare that an album can hold you captive and sweep you along a sonic adventure, alternately breathtaking and propulsive. Held up along side Fluke's previous two albums, *Six Wheels on My Wagon* and *Oto*, *Risotto* is a solid sibling, dodging around lesser creations in its path and nailing the listener dead with its prowess.

Dave Johnston

**LEN OSLAND**  
Salty Fingers  
(Nor'root)

Len Osland writes his songs in his truck during long stretches along the road, giving him plenty of time to come up with some great material. The 12 songs on this CD are all original, inspired by traditional music of his many roots,

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from the Celtic of his childhood to that of the Yukon where he lives

Osland writes great lyrics and great melody and sings them expressively with a great range of emotion—and his band the Lapstaks play along beautifully. Osland & co. have a wonderful sense of texture: among the best moments of the CD is on "Tombstone," where a slow, sparse fiddle and bass duet is contrasted with a fast, powerful (and occasionally 7/8!) chorus.

There's a lot of variety on this CD. One track, "Bones," is a gospel-like lament for just singers and drums; on "Eagle Plain" Osland sings his 15-year-old daughter Keely's poetry while she simultaneously recites it—and it works.

If the open road produces stuff like this, I have one thing to say to Len Osland: keep on truckin'.

David Gobeil Taylor

### THE SKA-TALITES Foundation Ska (Rounder)

The Ska-talites were early pioneers of the music we know today as ska. The band, a nine-piece orchestra with guest singers, regrettably were together for only one year, from 1964-1965. During that year they had 32 top Jamaican hits—all of which are featured on this album.

The band was comprised of the best musicians in Jamaica and represented a new form of music best classified as a mix between big band or the society band and what is now referred to as Reggae.

During its short year reign, the Ska-talites played with vocalists like Jackie Opel, Stranger Cole and Ken Boothe as well as a young Bob Marley and the

Wailers. It is questioned whether the band disbanded because of ego conflicts within the group or because integral band member Don Drummond was plagued with mental illness and eventually ended up stabbing his wife to death. Even though everybody in the band was a star in their own right, the loss of Drummond created a rift that couldn't be repaired.

The Ska-talites music was meticulous with a light up-beat feel that captured the changing political climate in Jamaica. And this two-CD set being a Rounder project has extensive liner notes on the history of ska, the band and its guest singers.

This is a must have for any fan of ska, reggae or big band.

Amy Hough

### KMFDM s/i (Wax Trax!)

If you like pretentious German crap best left for night clubs in Berlin (and then forgotten), then go ahead, buy yet another KMFDM album. I remember when I used to like this band, that was years ago. I even saw them live. But this album just plain sucks.

Bad mixes of industrial and techno sounds with guitar pieces thrown in just for show (I remember when KMFDM used to use Slayer samples), this album is about as tame as it gets when it comes to industrial music, plus En Esch still writes that damn drivel about the tyranny of the majority over the minority. OK, wow, that's deep. Listening to this record is like going to a pretentious German art show, filled with German critics prattling about



KMFDM

how much more advanced German culture is than anywhere else in the world, though even those people at the show know the whole thing is a sham. You can't hide behind Berlin pretension forever. KMFDM's 15 minutes, with earlier singles like "God-like," may have been deserved, but this band's just a shadow of itself. It's 15 minutes are over. Should be over.

The first track "Megalomaniac" is prime example of what has gone wrong with industrial music as a whole. Once a vibrant, creative style, it now relies far too much on the same canned rhythms, with annoying whole-note electronica bursts which somehow pass for music, with the odd guitar thrown in (mixed way too low in any way to be considered effective). It's unoriginal dreck.

Here's a suggestion for KMFDM; you guys were once a thriving band. Now, you have a proud tradition of biting harder than Mike Tyson. If you guys can't come up with an original idea—don't record.

Please

Steven Sander

mambo-ize classics like the *Good, Bad and the Ugly* theme song, the *Alfred Hitchcock* theme and the great Mexican folk song "La Bamba." This is the new lounge baby, not just re-releases of Judy Garland or Bobby Vinton. I think Sly & Robbie are pioneers of reconstructing old hits into new-sounding lounge music. The key is new-sounding. (Hough)

**IVY: Apartment Life (WEA)** The trio of Ivy lets us into their small, cramped apartment for a glimpse at modern urban angst, as if we were watching mice in a maze. A few ideas which must have looked great on the drawing room table fall flat, such as using trumpets and violins on a couple of tracks: if you're going to do that, don't consign them to the background where they just sound wrong. "The Best Thing" and "You Don't Know Anything" work, since they stick to the basics: vocalist Dominique Durand's highly listenable wailish voice and grungy guitars and drums. We've all been through the story of "Ba Ba Ba": you spend too much time with someone and you stop listening, start nodding your head and everything they say sounds like the teacher in *Peanuts*. Although I distinctly hear four Ba's in the song, despite the title. Durand's singing is probably the best thing about the band but her French accent seems to fade in and out. And you know what else happens when you're cooped up with someone? Their slightest faults really get on your nerves. (Taylor)

**COMET GAIN: Sneaky (Beggars Banquet)** Are you fed up with music? Are you, in fact, so overwhelmed by musical ennui that you need to hear someone share their damaged take on the state of pop music? Perhaps Comet Gain can help you string that feeling along a little while longer. *Sneaky* is a highly-annoying collection of genre smashers that never seem to get past the joke. Provided that there is a joke at all. Comet Gain jump all over the musical map,

targeting every category in pop music and skewing them into whatever kind of statement it wants to make. Perhaps it's music for those who are too smart for their own good. Perhaps it's just a bad idea. Comet Gain may feel that it needs to look down from its stool of high art and lampoon the music for the masses but we don't need the favor. Thanks, though. "Barbie Girl" is a much more effective statement. (Johnston)

**SUPERHALO: The Cost of Breathing (Ind.)** Superhalo's *The Cost of Breathing* demonstrates two infallible and unwritten realities of Canadian pop music: 1) the physical distance between major urban centres prevents truly regional trends from ever becoming national obsessions (that's why, this late in the game, Superhalo sound like a cross between INXS, Love & Rockets, Bootsauc and, every now and then, Jesus and Mary Chain), and 2) it shouldn't be a great surprise when independently produced discs such as this one take over a year to get around to the rest of the country (the album's copyright date clearly reads 1996, although the disc crossed our path in October of 1997). Such is the fledgling nature of the Canadian pop music infrastructure, even today. Now if we could only explain why Britain is such a great incubator of world-class pop music whereas Japan, also a tiny, overpopulated island, is not... (Shaw)

**IVAN: The Spell (Tox)** The CD cover photo of ex-Men Without Hats singer Ivan has him, appropriately enough, wearing a hat. He doesn't need paraphernalia to distance himself from that period of his "career": Ivan can dance if he wants to but he left his friends behind years ago and should have left us there. Going solo after being in a moderately successful group is a risky move, sort of like holding a gun to your own head: BANG! Pop goes the comeback. Should've left the safety on the gun... and in the dance. (Taylor)

## Short Cuts

**3RD PARTY: Alive (DVB)** I can just see the meeting in the boardroom of the A&R department. Young junior exec says, "Say, I've got an idea! Why don't we take three attractive young women, give them a catchy name, get them to sing repetitive synth dance music at 140 bpm and dress them up in slinky dresses for the CD cover?" "Great idea, Bill, the kids will buy it!" Well, I don't buy it; and the name's not that catchy. Hopefully they'll still be around in six months so they can write their memoirs—that'll be just about their only chance to come up with some even vaguely interesting material. (Taylor)

**OVER KILL: From the Underground and Below (CMC/BMG)** Wow! This is the best metal record I've heard in a long while. The American quintet, who've been doing the speed metal thing (Scott Ian from Anthrax has been spotted many times wearing his Over Kill shirt) for around a decade, come out with an album that blends industrial strength and grinding guitars into a mix that hasn't been made this lethal since Fear Factory last put an album out. Sure, some of the songs, like "F.U.C.T." are cliché but that's always been metal's Achilles heel. When it comes to the music, Over Kill keeps you guessing throughout and delivers through and through. AAARRRRGGH! (Sander)

**SLY & ROBBIE: Mambo Taxi (PolyGram)** I just love this kitschy lounge stuff. PolyGram's Island Jamaica division seems to be putting out a lot of neat stuff lately and *Mambo Taxi* is no exception. Here we have time-tested songs all put to computer-generated mumbly beats. Sly & Robbie leave no bases uncovered as they

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## Holy dance group challenges age-old concepts

DANCE  
BY ALEXANDRA  
ROMANOW

PreVUE

Hold onto your hats as Vancouver's Holy Body Tattoo is coming to town with the sound and fury of a thousand post-apocalyptic banshees. Thought La La Human Steps was intense! Holy Body makes them look like a gentle walk in the park in comparison to their no-holds barred approach to movement and music.

Holy Body is composed of dancers/choreographers Dana Gingras and Noam Gagnon and musician/composer Jean-Yves Theriault who was with the band Voivod (a blast from the speed metal past) from 1983-1991. They have created a company unrivaled for its sheer physicality and assault on the senses.

Stating that they "seek a performance language which gathers a sense of humanity through effort, repetition, scale and humility," their name comes from the idea that "powerful experiences leave marks on the soul—revisited and relived, such marks become sacred, like tattoos—vivid, strange and hinting at secret sto-

ries that cannot be stolen or erased." Their latest offering is a 55-minute piece entitled our brief eternity, recently honored with a Dora Mavor Moore Award for Best Ensemble Performance by the Toronto Theatre Alliance (it was also nominated in the Best Choreography category). Featuring original written text by William Gibson (ground breaking author of *Neuromancer* and *Mona Lisa Overdrive*) and Christopher Halcrow, slides by Steven R. Gilmore (famous for his *Skinny Puppy* album art) and film by William Morrison, our brief eternity explores the theme of speed and our culture's preoccupation with moving forward to the point of bombarding its citizens with an ongoing barrage of "hurry up."

Judging from reviews, Holy Body has succeeded as the audiences are left exhausted by the end of the show just from watching. Imagine what the dancers go through.

Critics have hailed it as "a grueling ritual of hypnotic movement...it is impossible not to be drawn into this depiction of the desperation and desolation surrounding mankind's failure to deal with the self-destruction inherent in his own progress"

(*Scotland on Sunday*). Others have called them "Ken and Barbie on drugs, dangling pop culture modifiers with punishing dances, pounding rock rhythms and nihilistic bits of whatever" (*Ottawa Citizen*). And while it could be drawn into the downward spiral of self-indulgence run amok, Holy Body avoids such a fallacy, offering up instead an engaging piece of work that has managed to capture the imaginations of a cross-section of viewers. While many Generation X-ers will undoubtedly identify with the Doc Marten-ed dancers, stomping angrily against a backdrop of jumpy images, it reaches out beyond age categories to ask the question "What are we becoming?"

It's no evening at the ballet but it is definitely the new paradigm of dance—a gritty, heart stopping multi-media event that showcases what the human body is capable of in the extreme. This is one show you don't want to miss. To get a taste of their ultra-coolism, check out the web page at <www.vkool.com/hbt>.

**Holy Body Tattoo**  
John L. Haar Theatre  
Nov. 7-8

## Othello debut a tour de force

THEATRE  
BY ARAXI  
ARSLANIAN

ReVUE

Opening night.

It is an actor's most defining moment. A time when the hard slog of rehearsal, the fear of the unknown and faith in the vocation combine before an audience for the first time. The energy runs on both sides of the curtain. Full of family members, well-wishers, colleagues, the press (yes, we can admit to a little titillation), the opening night audience is always ready to meet the action halfway. They overlook the slip-ups and snafus, the occasional weak link in the cast, because they have been bestowed with the honor of being the first.

How ironic it is then, that the press is often relegated to attend on this night. The most forgiving audience in the world—the audience that must later eat the après-show buffet without guilt—is far from an adequate gauge for a production's success. Speaking as an actor, it's the easiest thing in the world to be brilliant when your audience is with you all the way. It is quite another thing when they are not. If a cast can weave its magic on the most unresponsive, anemic and conservative of audiences...well, then you know you've hit the jackpot.

That audience? The Sunday matinee. The Hamburger Hill of a production schedule. It is a crowd saturated with those gluttoned on creamy brunches, religious dogma, various medication.

The elderly, in other words. Now don't get your knickers in a knot, beloved Seasoned Citizens. This isn't an ageist propaganda sheet. While you may be choc-a-bloc full with the wisdom of your years, you must admit to a few truths.

Bellowed laughter, over-loud applause or any sort of overt emotional reaction have no place in the theatre. Patrons must sit quietly in their seats, their hands folded in their laps, until the curtain falls and it's time to applaud. And you should only give a standing ovation if someone else starts it off and even if you didn't like the show you should stand up...you don't want to embarrass the actors or yourself. This is a play after all, not a rock concert.

So when the cast of the Citadel's production of *Othello* had the obstinate Sunday matinee crowd gasping, groaning and twittering aloud, this reviewer knew for certain the show was top-notch.

It is a great pairing of Shakespeare's greatest victim, masterful warrior yet naive of human nature, Othello (Allen Gilmore)...and the most devious of manipulators, Iago (Stuart Hughes). Othello, in lauded service to the city-state of Venice, has secretly married Desdemona (Megan Follows), its most delicate of beauties. As love and position combine at last to make the Moor's life complete, so Iago, enraged by a pass-over for promotion, concocts a plan to undo his leader with his most fatal flaw.

Jealousy. For the actors, it's no walk in the park, even at the best of times. But this production had the ability to intoxicate its spectators from the very start. Leon Pownall's Barabantio is the first of the many delights to follow. As the father to daughter Desdemona (who de-

ceived him and fled into the night to marry Othello) his heartbreak is palpable. Endowed with some of the most racially-charged dialogue in the play, Pownall's Barabantio evoked a touching vulnerability that resulted in more than a few shaking heads and handkerchiefs.

Another delight—and also a surprise—was Michael Spencer-Davis' Rodrigo. As the love-sick suitor made chump by Iago's confidence game, Spencer-Davis stole every scene he was in, providing some much-appreciated comic relief from the looming tragedy to come. So to with Jane Spidell's Emil. Her monologue on the nature of men's treatment of women could give the authors of *The Rules* a good smartening up.

That's the problem with tragedy. After all, the audiences always knows the ending. Thanks to Hughes' Iago, however, that certainty was soon shrouded in a cloak of lies that seemed completely off-the-cuff and not memorized from a 400-year-old text. Iago's soliloquies are amongst the Scribe's most quoted in the modern vernacular, allowing the lazy actor to rely on its ubiquitousness to carry an audience through the plot. Hughes' masterful work had every member of the audience convinced that his Iago was making it up as he went along, making him all the more volatile. The most stunning aspect of the work was how maddeningly likable Iago became. The dizzying balance of the fascination and repulsion evoked by Iago would make the Scribe himself proud.

Now I'll be blunt. Desdemona is one the theatre's most horribly interpreted roles. Willowy actress after willowy actress have played her as frail, fluffy, lighter than air...touched in the head, in other words. This is a woman who throws away everything to fly into a biracial marriage, a struggle even in today's enlightened cultures. Follows gives Desdemona a strength and presence of mind, making it clear that her obedience is as much out of love as it is the circumstances of the time in which she lives. In other productions I admit to silently cheering when Desdemona is murdered (because she was so damn annoying!), here I wiped away tears.

There are drawbacks to *Othello*. One of them, unfortunately is the title character. Gilmore's velvety-smooth voice is something I could listen to for hours on end. His physicality of Othello was solid. But the gorgeous voice and cutting form in riding pants could not take me over the edge to belief. Something was missing.

Or we might look to Michael Langham's staging. I know, I know. Who am I to criticize to work of such a legend, a twentysomething guttersnipe? But I expected more. With so many bodies to work with, with so much energy and possibility, Langham's staging was over-clean, almost like the placing of porcelain figurines in a curio cabinet. A neat clump of soldiers here. A neat clump of Cypriots there. The manicured placing of bodies did not create a picture but instead made all the more clear the use of Edmonton actors as window dressing for the "real attractions" in the show.

**Othello**  
Citadel Theatre  
Oscar Nov. 23

## LEONARD COHEN

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# Theatrical improv times three

## Jam 97 allows trio of dynamic duos freedom to perform

**THEATRE**  
BY AUDREY  
WEBB

*PreVUE*

**W**hen it comes to producing new works, the folks at Catalyst Theatre are of the opinion that two heads are better than one.

Currently, the artistic directorship of Catalyst Theatre is shared by Joey Tremblay and Jon Christenson. This season is the second year such an arrangement has been in place. To date, the partnership between this dynamic duo has proven extremely successful for Catalyst. Christenson and Tremblay are responsible for collaborating on such works as *Elephant Wake*, which recently received top honors at Scotland's Edinburgh Fringe, and *My Perfect Heaven*, an Edmonton Fringe hit of two summers ago.

*My Perfect Heaven* was a project initially commissioned by Catalyst about six months before Christenson and Tremblay took over that theatre's helm. Now the pair is hoping to afford other Edmonton artists an opportunity similar to the one Catalyst gave them. The two have developed a concept for a festival that will allow local artists to combine forces and create collectively.

*Jam 97* will present three short new theatrical events devised by Edmonton theatre artists. Although *Jam 97* is the first time Catalyst has devoted an entire festival to such a process, Christenson feels Catalyst Theatre is not diving into totally untested waters.

"We tried out a mini-prototype of this [concept] last year during the Loud & Queer Festival," says Christenson. "Artists had three eight-hour days to come up with 10-minute pieces. It was the highlight of the festival last year," he contends.

*Jam 97* is expanding on this past success. This year, co-creators will be responsible for presenting half-hour pieces. The time allotted has now been extended to seven days of rehearsal. Participants were first approached about their involvement in the project approximately six weeks ago.

There were certain characteristics Christenson and Tremblay were looking for when choosing the artists whose works will be represented in *Jam 97*.

"[We chose] people who have adventurous spirits, people who take big risks and plunge into unknown territory, people who enjoy working with new people and finding new ways of working and people who, from the work we have seen, are pushing the boundaries of what a theatrical event can be," Christenson explains.

Christenson and Tremblay found three artists who fit their requirements: actor/writer Manon Beaudoin, Jane Heather (whose involvement with Catalyst Theatre extends to the company's origin in 1978) and Ron Jenkins, former artistic director of Fringe Theatre Adventures. These three were requested to select someone they wanted to work with and to create pieces of their own choosing.

"It's a bit of going out on a limb



How will they ever get out of this jam?

for us," confesses Christenson. "The only artistic control we have is selecting the people who work on the piece. From there we place our trust in their work."

So implicit is this trust, Christenson can provide little detail about some of the work that will soon appear on the Catalyst stage. Beaudoin and Binu Kapadia are working on a piece called *longing*, which Christenson struggles to recall.

"I know there's a river involved and a woman in evening wear drag-

ging either an unconscious or a dead man also in evening attire on to the stage," he says.

If two's company and three's a crowd, don't tell Jane Heather. She decided to work with two other theatre artists: Don Bouzek and Van Shantz.

Their co-creation will explore hockey from a woman's perspective. *In Passing* examines one woman's relationship to the sport and to the men in her family who are involved in hockey. Shantz describes the work as a "sad piece

with comedy in it. Like every good piece of theatre, it has a bit of everything."

Ron Jenkins is working in tandem with writer/musician Dave Clarke on a piece called *Snowmen*, set in Bosnia.

Jenkins describes the process which led Clarke and himself to their first draft.

"We both got together and bounced a few ideas around and then chose the best one. Well, maybe not the best idea but one we could agree on," he humbly ex-

plains. Their first draft was completed two days before rehearsal began and the finished product is still evolving. Actors Harvey Anderson and Dov Mickelson give their input during the daytime rehearsals and Clarke and Jenkins do their re-writes at night.

Jenkins describes the impact such a way of working has on his creative juices.

"In terms of writing, it is absolutely freeing. In terms of production, there are ideas we have to kill almost instantly," he says, referring to the restraints of the meagre \$300 budget allowed for costumes, props and set pieces.

Despite the limitations, Jenkins sees the experience as a learning process.

"It teaches you about compromise, a kind of compromise," he affirms.

Jenkins sees *Jam 97* as not only a celebration of what can be created theatrically but a chance to celebrate our country. Through years of living in Eastern, Central and Western Canada, Jenkins has developed his own perspective on what it means to be Canadian.

"At our very core, there are things that set us apart from other people in the world and I'm proud of those things. We are a young and fresh country and not as jaded as our southern counterparts. In terms of blood on our hands, we have less of it than other countries. We do have problems but we have other things we need to celebrate that we don't celebrate enough," he suggests.

For Jenkins, there are several ideal components to this festival. *Jam 97* is not just about the opportunity to create a new work with someone else but is also about having an audience that will see the work.

Despite the limited time available before *Snowmen* faces the public, Jenkins says the rehearsals have been extremely calm. Most people enjoy working in a relaxed atmosphere but Jenkins seems puzzled by the lack of tension.

"I wish we were in a bigger panic," he sighs.

Anderson provides this theory about the relaxed state of affairs.

"There would be a different feeling if there was a finished product and you were told 'Here, learn this.' We're growing into it [the script]. It feels comfortable," he says.

Christenson hopes the other scripts in *Jam 97* find new life elsewhere when the festival is through. Jenkins and Clarke are hoping to make a longer stage version or perhaps a film adaptation of *Snowmen*.

"One of the deals from our end is that collaborators would have total ownership of their work," says Christenson. "This festival gives artists a starting point."

As the name might imply, *Jam 97* will in all likelihood become an annual event, an idea too exciting to just try once. Because, after all, one is the loneliest number.

**Jam 97**  
Catalyst Theatre  
November 5 - 9



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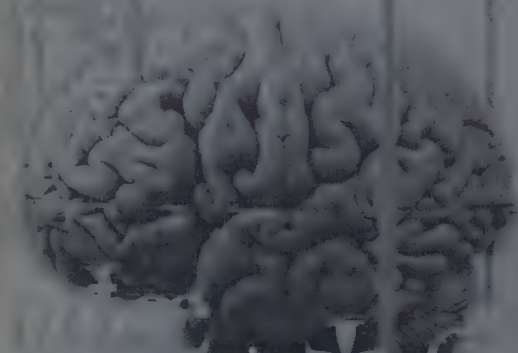
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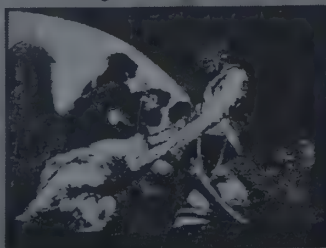


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# Visual Arts

By Nora  
Abercrombie

In the last two weeks I received two invitations from artists operating outside the establishment of the public gallery system. And I thought: what the heck, you can't always walk on the wild side.

One was from Jennifer Annesley, which was not a surprise. For several years I have been receiving glossy invitations to attend Annesley's annual private exhibition and sale. I assumed from the cost of the rich promotional materials and the location of the show (MacDonald Hotel) that Annesley's intrepid approach to sales must pay off.

"It is expensive," says Annesley. "The costs are substantial and so you have to be confident that a certain number of people will show up and a certain number of paintings will sell. It is a lot of work to get a list together but I've been working professionally in Edmonton for about eight years now. I've gotten to know a lot of people. I started with friends and family and then other artists. Normally we have about 220 people show up."

"Over the years these shows have become a bit of a phenomenon," continues Annesley. "People know that this is the only five hours of the year that they can buy my work in Edmonton." (Although rumor has it that she now allows private studio visits).

It is not surprising that Annesley does well. Her enormous watercolors (some as large as 6' high) are unusually dramatic and vivid. And because they are well-executed and realistic, they're just the ticket for corporations and the well-heeled (although she says she is most flattered and moved by sales to us less-fortunate).

Annesley's private sale and exhibition is at the MacDonald Hotel Thursday Nov. 6. Since she's



Jennifer Annesley, "The Bourbon Orleans," Watercolor, 20 1/2" x 32 1/2"

ordered food, she'd really appreciate a call to let her know you're coming. Call 433-4085 (before 4 p.m. if you can).

XXX

My other adventure in private

enterprise took me to Café Mosaics (108th St. and 82 Ave. location) to see Darcy Pater-son's oil paintings on wood. Lord luv a duck, he made me feel old. It's been far too long since I've been as obsessed by genitalia, Jesus and Satan.

XXX

Well, I can't stay away from the public gallery scene altogether: The Edmonton Art Gallery announced a large-ish windfall last week. Two grants from the federal Museums Assistance Program will fund two special projects in 1998.

One grant "will enable the gallery to undertake a set of measures to build sustainable, gradual and realistic growth in self-generated revenues. With these funds the gallery will undertake an organizational restructuring to pursue innovative fundraising and communications programs. The goals of these initiatives will be to increase revenues drawn from the private sector and to increase attendance, memberships and public awareness of the high-quality exhibitions and programs the gallery offers."

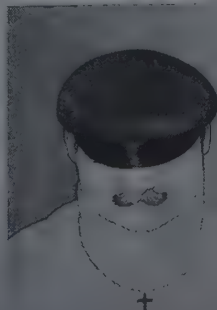
The other is a PC-based collections management system that will allow the public full access to the collection through computer terminals located in the gallery and the Edmonton Public Library, through the net and to over 300 public schools. That is very cool.

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# How smart are you? Check out a landscape...

**VISUAL ARTS**  
BY KELLY TORRANCE

**PreVUE**

Aixinjueluo Yuhuan's "Waterfall" is a majestic painting in Chinese ink and watercolor on paper. You may look at the huge landscape for quite some time before noticing a tiny man looking at the water. Such a scene is typical of Yuhuan's paintings, currently being exhibited at the University of Alberta.

Yuhuan's work is very reflective, says University of Alberta art history professor Victor Chan, curator of the exhibition.

"A lot of these landscapes convey spiritual meaning about morality, about the whole philosophical aspect of Chinese culture in general. The Chinese always say that those who are intelligent, those who are philosophical are always interested in landscapes," he explains. "It's by understanding natural forces that we come to terms with ourselves."

A painting like "Waterfall," says Chan, "shows really how big the cosmos is and how small humankind is by comparison. That understanding ultimately makes these landscapes spiritual, philosophical reflections."

Yuhuan uses watercolor for imposing mountains and waterfalls and ink for tiny details. Many of his landscapes show huge, sprawling scenes, with small dwellings and people tucked in. Even in "Chess," a painting of two beautiful women playing the game, there are flowers in shades of purple everywhere.

Reflection is also evident in Yuhuan's inscriptions on his paintings. "He's a very good calligrapher as well as a poet," Chan says.

Not only that, he is a virtuoso of the Chinese three-stringed lute. "He's kind of a Renaissance man," says Chan. The artist is also involved with charity work, including the rebuilding of the Great Wall of China and in the restoration of his family's powers.

Yuhuan is a nephew of Puyi, the last emperor of China. "He came from not just an imperial but also a very artistic family," Chan remarks. "There was a long tradition of producing scholars and painters in the family."

Yuhuan studied with another uncle, Xinyu, one of the best-known Chinese painters of this century. He



"Mountain With Waterfall"

also studied Western painting at art school. "His work is a very happy mix of traditional Chinese painting with Western influences," Chan says.

This is the first time Yuhuan is exhibiting in Canada and he has already decided to give something to our country. The artist is donating some of the proceeds from the sale of

his works to initiate a campaign to build a Chinese landscape at the university's Devonian Garden.

**Imperial Legacy:**  
**Paintings of Yuhuan**  
Fine Arts Building Gallery,  
University of Alberta  
Closes Nov. 9

## Francophone artists get new venue

**VISUAL ARTS**  
DARREN BOISVERT

For French-Canadian artist Eric Proulx, it has suddenly become a lot easier to showcase and sell his work. With the opening of the new Centre d'Arts Visuels de l'Alberta Oct. 17, there is now a good reason for him to make the trip to Edmonton.

Proulx was up from Calgary Oct. 31, for a "Meet The Artist" reception at the Centre d'Arts. He was one of about 10 artists who had pieces showing.

Gisele Desjardins, an artist herself, is the owner of the Centre

d'Arts, located in the new and beautiful La Cité. She said her new gallery's mandate is to show any art or craft from anyone of Francophone descent.

"There are many, many more French artists in Alberta," said Desjardins. "My concept is to tour Alberta with these artists—do a show in Calgary, Fort McMurray, Lethbridge."

At the reception, most of the artists showcased were present to meet the crowd of Edmonton art lovers. They were there to mingle with their peers, as well. The sizable crowd appeared to make the night a success for Desjardins. Paintings were sold and contacts were made.

It was a successful night for Proulx as well. He has been a professional painter and sculptor for seven years but this has been his first opportunity to show his work in Edmonton. While his work borders on brilliant, his lack of business acumen has hurt him.

"It is a great opportunity to present my art to the crowd," said Proulx in his halting English, "this is my first year of going outside of Calgary."

Proulx, who was pleased to be showing at the Centre d'Arts, was quick to add that although he liked the concept behind the new gallery, he wanted to stress that, "Art doesn't belong to any culture."

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BY AUDREY WEBB

## PreVUE

In 1986, the brother of American playwright Paula Vogel invited his sister to take a trip to Europe with him. For reasons of financial and time constraints, she declined unaware there would never be another chance to take him up on the offer at a later date. Two years later, her brother died of AIDS.

Vogel's method of dealing with her grief and her missed opportunity was to write *Baltimore Waltz*, which won an Obie award for Best New Play Off-Broadway.

In her script, Vogel is represented by the character Anna, a grade-school teacher. After sitting on a dirty toilet seat, Anna contracts ATD (Acquired Toilet Disease) and must be taken to Europe to seek medical help from Dr. Todesrocheln, whose ground-breaking work in ATD is her only hope.

Accompanying Anna on her trip is her brother Carl, who is willing to give up his most prized possession—a stuffed toy rabbit—in or-

der to save his sister.

On the road to Vienna, Anna (Coralie Cairns) and Carl (John Sproule) encounter a bizarre assortment of clichéd and cartoonish characters, portrayed by Kevin Kruchkywich. Among Kruchkywich's roles are a radical student activist, a little Dutch boy, a variety of doctors, a French waiter and a mysterious film-noir type fellow who is out to capture the prized toy rabbit.

Vogel's impetus to write *Baltimore Waltz* may have been the loss of her brother to AIDS but the disease does not play a focal point in this script.

"This is a second-generation AIDS play," comments Kruchkywich. "AIDS isn't ever the focus or the structure of the play. It's just a part of it."

"The play is a comedy. There is a lot of poignancy because reality breaks through every once and a while," he asserts. "The play deals with health and sickness, holding on to things that are important and letting go of things that aren't."

Film references abound in Vo-

gel's play. The cast has spent part of their rehearsal time watching such flicks as *Wuthering Heights*, *The Third Man* and *Dr. Strangelove*. Combined with these allusions to modern culture are references to the five psychological stages of death and dying (denial, anger, bargaining, grieving and acceptance) made popular by Swiss psychiatrist Elisabeth Kubler-Ross, whose examination on the one journey we all take turned out a bestseller, *On Death and Dying*.

As an ongoing tribute to her brother, Vogel has expressed her wishes that all theatre companies producing her script include in the playbill a letter written by her brother, who expressed to his sister his wishes for the "production" that would be his funeral. His suggestions that he either be placed in an open casket in full drag or burn up are as touching and funny as comments about one's impending death can be.

**Baltimore Waltz**  
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Walterdale Theatre

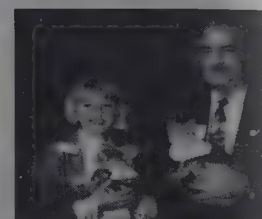
## Videotron Mixer

Videotron hosted the Edmonton Chamber of Commerce mixer Tuesday while Sienna Collins and Chris Durham hosted The Edge live from the studio.

Several hundred of our city's business types sampled the gourmet fare of Jeff Young (Bridges) while testing high-speed Internet. Tamara Lucky and Lorraine Mackintosh of the Royal Glenora Club were on hand, while the SPCA's Lorraine Gregoire and MLA Gary Friedel cuddled adoptable kittens. Bob and June Kerrison of June's House of Fashion were spotted checking out the scene while Pat Adams, president of the Chamber of Commerce, was onstage being interviewed. Videotron executives Randy Muth (vice president/general manager), Michelle Belland (director, sales and marketing), Enzo D'Agostini (director, network technologies) John Stobbe (commercial accounts manager) and John Campbell (director, finance) were on hand mingling with the crowd.



Chris Durham & Pat Adams



Lorraine Gregoire & Gary Friedel

yummy treats and cocktails from the Iron Bridge. While Kris Burkholder of Power 92 sported a new do, Graham Hicks of the Sun got a trim. Charlie Redman (EZ Rock), Sienna Collins (K-Rock) and Wendy Kotow (Videotron) all indulged their tootsies with luscious pedicures. Gord

Steinke and Lynda Steele floated out to do the 6 p.m. news at ITV, while Leslie Miller (CFRN) was pampered with a French manicure. It was a great day for the media!

## The Bard's Bash

The Citadel's opening night performance of *Othello* drew Edmonton's devoted theatre lovers. A talented cast including Allen Gilmore (Othello) and Megan Follows (Desdemona) wowed the crowd with a flawless show. The crowd included theatre directors John Cooper, Don Kugler, Ben Henderson and MLA Laurie Blakeman, Tom Peacock, Jim deFelice and fight director Jean-Pierre Fournier. Also looking ravishing was actress Sheri Somerville, soon to appear in *Hello Dolly!*, musical master Tommy Banks, Dr. Sandy Mactaggart and wife Cecile, and Marc de La Bruyere and sister Isabelle in from Paris. Sports types included ex-Eskimo Tom Towns and Edmonton Eskimo defence coach Brad Miller.



Randy Muth



Marianne Copithorne & Marty Chan



Sheri Somerville & Duncan McIntosh

## Marty Chan Works It

Work Shop West Theatre's world premiere of *The Old Boys' Club* by Marty Chan was a hit. A strong local cast including Marianne Copithorne, John Wright and Greg Lawson attracted an appreciative audience including Sylvia Leung of Viacom, A-Channel executive director Joanne Levy and Jake and the Kid publicist Ava Kzrvonen of Lava Communications.

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# SwitchBack puts thrills on the rails

Writer/director allows his leading men the chance to fiddle with characters

## FILM

BY IAN HARRINGTON  
SPECIAL TO VUE WEEKLY

**L**OS ANGELES — Although *SwitchBack* is Jeb Stuart's first screenplay and also marks his directorial debut, he's no novice. Since writing it while at Stanford University on a Nicholl Screenwriting Fellowship in the mid-'80s, he's written screenplays for *Die Hard*, *The Fugitive*, *Just Cause* and *Another 48 Hours*.

In fact, it was the screenplay for *SwitchBack* that gave him a shot at *Die Hard*. In an interview in a Beverly Hills hotel, Stuart said that he wrote the script after hearing a talk by Hollywood agent Ben Benjamin.

"[He] came up and said, 'If you want to get a script read, you should write a thriller or a road movie' and so I thought 'What the heck, I need all the help I can get; I'll put both of 'em together.' Unbeknownst to me, my professor sent it to Ben and Ben called me and said 'I want to represent you' and that was sort of the start of the whole process. And it was sent up to Columbia Pictures and never got made. It bounced around a little while and the rights came back to me and I bought 'em up.

"It bounced around a little bit longer until [producer] Gale Hurd came into the picture and called me and said, 'Would you think about directing?' I said 'No.' I have a great day job, but she twisted my arm and I'm glad she did."

The film features Dennis Quaid as FBI agent Frank LaCrosse, who defies orders to step down from his pursuit of a serial killer after the killer kidnaps his son in an attempt to up the ante. When some murder victims turn up in Amarillo, Tex., the town's sheriff, Buck Olmstead (played by veteran actor R. Lee Ermy), is torn between helping the renegade LaCrosse and being re-elected to his position. Thrown into the mix are a gregarious former railroader named Bob Goodall, played by Danny Glover, and a mysterious young hitchhiker, played by Jared Leto. Stuart said the film differs only slightly from the one he wrote 12 years ago.

"That was a much more noir-ish script that still had four male leads—a little darker. I wanted to keep those noir-ish aspects but I wanted to open it up. I wanted to make it a little more commercially viable, so to speak."

To get that commercial appeal, Stuart said, he just thought about what he would like to see in a movie.

"I'm the audience. I'm not a very high-brow writer. I pay my money like everybody else and pay for a babysitter and stand in line in New York or Westwood and it's raining. I want to see a movie that entertains me. If it doesn't entertain me, then I get really annoyed. I get very impatient with pretentious scripts and pretentious movies. I love all kinds of movies but basically there's nothing worse than standing in line at the grocery store

and having your neighbor say 'Geez, what were you thinking when you did that? That was terrible, it was boring' and then finding out it was your movie."

As any fan of action movies knows, you can't have a good story without good characters.

"Good characters are what intrigue me about writing, whether it's Tommy Lee Jones' character in *The Fugitive*—characters that do things dramatically that aren't normal. He was not the antagonist of that movie, he was more a driver. In other words, he was the engine that kept that movie going."

*SwitchBack* differs from that movie in that it has four characters who have to drive the story. In fact, Quaid's character doesn't even come on the scene until the movie is well underway, and Ermy's character isn't seen during the last part of the movie.

"Believe me," Stuart said, "I sweated many a night trying to get Dennis in earlier and earlier and earlier and earlier—and there were so many good scenes that didn't even make it into that first 20 minutes because I was trying to get Dennis in earlier. In terms of Buck not being there for the last bit, that didn't bother me because we kept cutting back and he was in just as big of a pickle, yet he was on-screen maybe for a minute here and there. Sometimes that's all an audience needs to have in their mind to keep him alive."

"It's important to get a guy in early but if you look at some Hitchcockian movies, their structure is very strange. 'Let's kill Janet Lee in the first few minutes.' I would love to take credit for a new structure but, as Emerson said, 'The ancients stole all my great ideas.' But it was tough and when you have four good, strong leads, believe me, if you ignore them they will remind you."

Quaid, for his part, didn't mind his somewhat late entrance. "I had a lot of days off. I was skiing, man," he said.

Stuart said the role was somewhat of a departure for Quaid.

"Dennis did something he doesn't normally do in a movie. He played a much cooler, more Steve McQueen, stoic type of character. You know his son is missing. He can't really be his shoot-from-the-hip Dennis Quaid that we sometimes know and love."

Quaid said he didn't hesitate when offered the role.

"It just kept me on the edge of my seat and I thought it was a really well-done story. I was a Jeb Stuart fan before I did this movie. *The Fugitive* had just come out when we had our first meeting and I love the *Die Hards*. Of course, I think a lot of people are Jeb Stuart fans and they don't even know that they are, because they've seen his movies."

Understandably, the fact Quaid and the other actors liked the script was satisfying for Stuart.

"It was fun to work with some folks who came to the project not because Jeb Stuart is the director

but [because] it was a script that they liked," he said. "Everybody who worked on the project came because they liked the script and that's kind of refreshing. Believe me, I've been there so many times when I'm supposed to be talking an actor into a role and we don't have a script."

Glover liked the script but he didn't like the role he was offered as much as the role he ended up with.

"Once I had read the script and I had been offered the role of the police chief [Sheriff Buck Olmstead], I think a lot of my energy went into completing my reading of the script and realizing that the most dynamic role to me in the script was Bob," he said. "There was something about Bob which created a certain kind

of ambiguity about who he was, what he was about."

Stuart said Glover's instincts about the role he was best-suited for were correct.

"Danny actually came to me and said he wanted to be Bob and I wish I had thought of that. He was just great. I needed a very archetypal, strong western-mythic kind of guy—and when he puts the hat on he sort of embodies that. The fact that he is a black man has nothing to do with it. The West was won by African Americans flooding out of the South."

With Glover set to play Bob, R. Lee Ermy was brought in to play the sheriff—which Stuart said, "also worked out well."

"Lee embodied Buck Olmstead," he said. "He was Buck Olmstead the minute he got the

part."

Stuart said Ermy often changed lines but the changes added authenticity to the character, so he didn't mind.

"The one thing you have to do as a writer is you make sure that you keep the line drawn between character changes and story changes," he said. "Anything that Lee suggested was just simply a line change to make his character more what he wanted."

With most of the main characters lined up, Stuart had to find someone to play the mysterious hitchhiker who gets caught up in the drama after being offered a ride by Glover's character. Jared Leto, known for his part as Jordan Catalano on the TV show *My*

*SwitchBack continues on page 34*

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# "Movies Worth Watching"

## • Animal House

The following is a transcript of Jacques Benoit's opening comments on "Animal House", which will air this Saturday at 9 p.m. on ACCESS TV's "Movies Worth Watching"

Tonight we initiate ourselves into the fraternity of, well, the disgusting. We'll have a good deal of sloppy drinking, a whole lot of retching, a little bit of toking, some toga-ing and a hell of a lot of sloppiness. There will be some wild dancing and music, including, probably, one of the best party tunes ever written. Then again we will also have the prerequisite—bad grades. Through it all we are going to have John Belushi as our immoral guy. He'll be, kind of, mugging the whole thing, taking us through every stage of our initiation. Just like he, sort of, took us through every stage of the '70s and became a kind of icon for the drunken and the slovenly. I know I looked up to him, at least until his drug-induced death.

This movie is right out of the "teenager flick" tradition. You know the kind—you see how much you can get away with when you are cut off from the adult world. So, you have an ever-ongoing ante to see what the next movie can get away with, that the last movie couldn't, depending on when the movie was made. So, these guys in Animal House get away with a hell of a lot more than Annette Funicello and those Beach Blanket Bingo movies used to get away with. Even though, at the time, those were considered mildly scandalous. Animal House is a little more scandalous I think. And it spawned more scandalous movies, depending on your point of view—Fast Times at Ridgemont High, Porky's, Porky's 2, Porky's Eats Detroit. It just goes on, and you know the kind of movie I mean. Now, there is a kind of juvenile appeal in these movies. Juvenile in the sense that it is a matter of seeing how much you can get away with, how much the characters in the movie can get away with and how much the movie makers can get away with. Now, at the same time, you are dealing with the sense of the forbidden. The idea of sex and drugs, these are the kinds of things parents are trying to keep us away from, and here they are in the movie.

Losers and misfits are stuffed into the movie. I mean everywhere you turn there is another loser. You would think this would be abnormal but on the other hand, that's what Hollywood movies are all about—the losers, the misfits. Your average hero in any Hollywood movie is nothing but a guy from Animal House slightly rehabilitated, maybe at best. Now this works out rather well because when you think about it, the audience going to a movie like this or reading a popular novel, or listening to a popular song, sees themselves as misfits as well. We all do. We can't help it. We are always the people who don't quite fit in. This makes it awfully easy to sympathize with these guys, because the heroes in these movies, and us, are rebellious losers and misfits almost by default. And, the question is: Does a movie like this leave us with a sense of self-satisfaction as these guys are losers too and we come out of it feeling that there is nothing to be done? Or, do we come out of it with the really good feeling of, "Hey, we can do something, we can rock this place?"

Animal House has its roots, believe it or not, in the old medieval tradition of carnival. Carnival is the kind of thing that critics of popular culture are saying we should go back to. Folk culture rising up from below. The natural thing of the community. Well, carnival is a part of that. The idea behind carnival is that you would have several of them in a year. It was a kind of letting go of polite conventions, manners, being offensive and just turning over the old hierarchy—the order—of things. You would have a boy who would play bishop, you would call the boy bishop and, in a certain sense, you would wonder if this was the way of keeping the peace and making sure that things didn't get too rowdy, giving the peasantry a bit of a chance to be among the powerful, or at least play the part of the powerful. Or if, in a sense it gave them a sense of power. Now, I don't know if we have really resolved this issue because even today people argue that popular culture is the thing that keeps us pacified or brings us down to the lowest common denominator. It doesn't really do anything for us. It's just a way of keeping the peace. But there is the other argument that popular culture is in the carnival kind of movie we have here in Animal House, a kind of temporary revolution. Our hierarchies are overturned.



Jared Leto hugs a mug in *SwitchBack*

⇒ *SwitchBack* continued from page 33

*So-Called Life*, wasn't who Stuart originally had in mind

"I wanted him to be a little bit older but that was, I think, a mistake I made. I read a lot of older actors, 27, 28, a lot of 'em had played heroes before. What happens is a lot of these guys, they were supposed to be the next Tom Cruise 10 years before and they're not. That's a lot of baggage you don't want to bring. I didn't want him to be heroic. I wanted him to be mysterious.

"The other thing about Jared is he refused to come in for me. My casting director, Pam Dixon, kept saying 'If you can just get Jared to read, it would be great.' I said, 'What do you mean, if you

can get him to read? Doesn't he want to work? What's the deal?' [She said] 'Jared loves the script but he's not going to come in and read for you because you're going to reject him over his age.' He was about 24 at the time. I thought, 'Let me make that decision because if I love him, I know the writer and we could make some changes.' And he came in and he blew me away, and I told him this could very easily be scaled down just a little bit. That doesn't change the character. He was mysterious, head and shoulders stronger than anybody else and he was very fresh."

Getting the characters right wasn't the only challenge. Much

of the film was shot in Colorado where record snowfalls and sub-zero temperatures made filming difficult but created the setting Stuart wanted. Having climbed and skied in the Rockies in his younger days, Stuart knew the area and was inspired not only by its natural beauty but by the people he had met there.

"I would stay, because I didn't have much money, in these old railway hotels—and talk about characters, these guys would scare the willies out of me. It was cheap you usually got a good breakfast and you heard some phenomenal stories. That's sort of where the genesis of it came from." (Georgia Straight Syndicate)



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# Switch it off!

FILM  
BY AMY HOUGH **ReVUE**

Here we go again. *SwitchBack* is another psychological thriller with little psychological thrill.

I was recently at a press screening and a few of us local film critics got to talking about a trend surfacing in Hollywood. It seems the movie-making machine is pumping out a lot of films that present interesting psychological characters but leave the audience guessing as to their motivation. We agreed this is most frustrating.

In *SwitchBack*, a serial killer is randomly slicing up victims all over America. This sort of deviance is interesting to film-goers because they want to know what makes the killer tick. What makes this person want to kill? In *SwitchBack* you never find out why the killer kills. It's as if the movie makers say: "OK, he's crazy. He just is. Take our word for it." This attitude is entirely no fun for those with the slightest interest in human nature—but the trend continues. In the recently released *Kiss The Girls* we saw the same thing; two killing machines who just kill for some reason that isn't important enough to share with the audience.

Remember the Joanne Woodward classic *The Three Faces Of Eve*? Eve had multiple-personality disorder but that was not the interesting part. What was interesting was Eve and her doctor's struggle to find out why she had split personalities. The movie presented a riddle and then answered it. That is satisfying. Introducing characters without motivation is not satisfying.

In *SwitchBack* there is a killer and we know he's going to get caught. So what—that's standard movie formula. The killer, who shall remain nameless, is played exceptionally well. He's intriguing and I wanted to know more about him but I wasn't allowed to. That is sloppy, cheap movie making.

Now that my diatribe has eased my addled soul, I will fill you in on the plot. Dennis Quaid (*Great Balls Of Fire*) puts in a stagnant performance as Frank LaCrosse, a FBI agent tracking a serial killer. The killer is

playing a game of cat-and-mouse with LaCrosse and, just to up the stakes he has kidnapped LaCrosse's son.

In the meantime we are introduced to two characters, a light-hearted and fun-loving soul named Bob (Danny Glover; *Lethal Weapon*) and an uptight drifter named Lane (Jared Leto; *TV's My So Called Life*). Bob picks up Lane hitchhiking and after a few perilous encounters, friendship blooms. We are led to believe that one of these men is LaCrosse's nemesis and, I must say, I was surprised I picked the wrong one—ahh, the fatal flaw of obviousness.

The killer's identity is discovered far too soon—just as the realization his road trip is just a lure to trap and kill LaCrosse. An interesting subplot develops in which a small town sheriff (R. Lee Emery; *Full Metal Jacket*) is up for re-election. If he helps LaCrosse catch the killer, he may very well lose his job.

Quaid, who has handled roles in *The Big Easy* and *Great Balls Of Fire* with such finesse was actually boring as the staid LaCrosse. His character was completely empty and I felt no empathy for him.

Emery, Leto and Glover, on the other hand, were all great. Emery played the sheriff with a touching gentleness. Goddammit, I didn't want him to lose his job—but he was a noble man and if that's what it would have taken...

I predict Leto will become the new flavor of the year (Matthew McConaughey who?). He is stunningly attractive and has a mesmerizing screen presence—and he can act to boot!

And Glover? Well, Glover is always impressive. He tends to make each character his own but I wondered why he would lower himself to act in this movie. Perhaps baby needs a new pair of shoes?

The acting talent in this movie went out with the trash because of the storyline's inability to fully develop characters. It is sad really. With a little more time spent fleshing the script out this movie could have been very good. But as it stands, *SwitchBack* is a dog of a movie.

**SwitchBack**  
Famous Players  
Daily

# Forgotten Warriors a forgettable film

FILM  
BY RUSSELL HUNTER **ReVUE**

I would have liked to have recommended this film and, really, I do recommend it. The story of the numerous Native men and women who fought for this country and were then summarily forgotten is certainly a worthy one.

Unfortunately, *Forgotten Warriors* is a documentary in the tradition of most National Film Board documentaries of the past few years. That is, it is pedantic and pedestrian and almost totally lacks imagination and creativity. This is not entirely the NFB's fault or the fault of the director, Loretta Todd (*The Learning Path*), but rather the result of severe funding cuts that demand the NFB find a broadcast partner in almost every project. The broadcast partner—usually the CBC—pretty much insists that any documentary they air be pedantic and pedestrian and lack imagination and creativity.

There is a certain film trick (and I call it a trick because it isn't imaginative or creative) used in *Forgotten Warriors*, a contrivance of "recreating" the era by having a young soldier leave home, wait at the train station, be in battle and then be among the thousands of vets getting off the troop ships in Halifax at the end of the War. It's a trick and it doesn't work. At best, it's trite; at worst, it trivializes the stories and memories that are being told by the real veterans.

Fortunately, it isn't used

much.

*Forgotten Warriors* works best when it falls back on the old documentary style of "talking heads." Certainly Todd found veterans who were articulate and watchable. They tell stories of real heroism and of coming back home to find that their own land had been given away to other veterans. Aboriginal veterans were not informed of any privileges that they might have been entitled to. The Native soldiers who took it upon themselves to make use of veterans' privileges lost their standing as Natives. One could not fight for Canada and still be an officially recognized Status Indian.

Another disturbing bit of information from this documentary is that Natives all fought in the army; incredibly, it was the only branch of the military they were permitted to join. The air force restricted enlistment to those of "pure European descent" and the navy restricted enlistment to "British-born subjects of a white race."

*Forgotten Warriors* is the latest in a series of NFB documentaries in which an interesting, worthwhile and very compelling topic is given short shrift. The NFB and Todd should be applauded for taking on the topic; it's just too bad the topic couldn't have been given better treatment. There is still a film to be made about the heroes who fought and then were tossed aside.

**Forgotten Warriors**  
Provincial Museum  
Nov. 6

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8. Grosse Pointe Blank
9. Breakdown
10. Addicted To Love

11. Anacard
12. Night Falls On Manhattan
13. Volcano
14. Screen
15. Double Team

16. Father's Day
17. The Devil's Own
18. Crash
19. Daniel's Peak
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# VIDEOPHILE

not coming to a theatre near you

JUDE  
STARRING CHRISTOPHER ECCLESTON AND KATE WINSLET

Jude, based on the Thomas Hardy novel *Jude The Obscure*, is a bleak look at dreams not realized. In Jude's world potential is nothing, opportunity is everything and luck is never on the side of the deserving.

When Jude (Christopher Eccleston; *Shallow Grave*) was little he was told that if he went to university he would have the world on a string. So Jude read and studied and taught himself subjects even the most learned avoid. Being a man of honor, Jude forgot about his dreams of higher learning and married Arabella (Rachel Griffiths; *Muriel's Wedding*)—a woman he did not love—when she told him she was pregnant. His dreams appeared to be dashed—but then Arabella left him and he moved to the city.

During Jude's stay in the city he applied to university and was refused based more on his position in life than his qualifications. But every cloud has a silver lining and Jude's was his cousin, Sue (Kate Winslet; *Sense and Sensibility*). Jude was in love with his bright and beautiful

cousin and she returned the sentiment, but they could never wed because Jude was already married to a woman who disappeared.

Basically Jude is a story about how much love can endure and what limit has to be reached to tear it asunder. Jude is by no means a romance—it is a tragedy with far-reaching effects. Remembering this movie makes my heart feel like it is sinking. This is effective filmmaking.

All the characters are multi-layered and unpredictable—as real humans are apt to be. You witness growth in some of the characters and regression in the others. Eccleston's character is vulnerable, idealistic, fun-loving, dour, weak, strong and ultimately compelling. And this is how characters should be in films; after all attitudes and actions are determined by situations and circumstance. People are fluid, never constant and characters in films should be depicted honestly—warts and all.

This is a depressing film—but fabulously so.

(Amy Hough)

**"SUPERB!"**  
—LOS ANGELES TIMES

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JACQUES DOILLON



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Shabana Azmi in *Fire*

## Indian director shows that tradition ain't always best bet

### FILM

BY MICHAEL WALTERS

In her third film, *Fire* (also her first English-language effort), Deepa Mehta goes to the edge in questioning the many traditions and customs of Indian culture.

She beautifully portrays the lives of two Indian sisters-in-law who find themselves surrounded by a modernizing environment, but who are still held in the rigid arms of Indian tradition.

Mehta exposes the lack of real meaning in the customs that many Indian men remain extremely faithful to. Ironically, it is revealed that even though resistance to desire and temptation is the only path to enlightenment, it is actually the strongest barrier to what so many men seek.

The love that grows between the sisters-in-law is an amazing reflection of the truth that Mehta is attempting to display. This love is given to us in a very intellectual and honest form of romance. The joy and passion that is felt when expressing a love

from within contrasted with a historically arranged relationship proves the essential weaknesses of traditional Indian ways.

Mehta focuses wonderfully on the human element with *Fire* and realistically denounces her own historical way of living. She shows there is no shame in desire and that it is not a matter of giving in but an acceptance of one's self when desires and temptations are acted upon.

Brilliantly, Mehta keeps the frail body of a dying Indian grandmother in the background of the film as a reminder of the old ways. The reality of the woman, however, is no deterrent to the truth, which is love.

This is an absolutely beautiful and sensual film that will give you an enlightenment that begins within and is achieved within.

**Fit**  
Avenue Theatre  
Daily

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*The Sweet Hereafter*

Sometimes courage comes from the most surprising places.

a film by **Atom Egoyan**

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Fri Mon Tue Wed Thu 7:00, 9:45 Sat Sun 2:00, 7:00, 9:45 PM Coarse language, sexual content, disturbing scenes

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9:40 PM Sat Sun Tue 1:30, 4:07, 10:00 PM

RED CORNER (M) Suggestive scenes Fri

Mon Wed Thu 7:30, 10:00 Sat Sun Tue 1:30

4:07, 10:00 PM

SWITCHBACK (M) Violent scenes, not

suitable for pre-teens Fri Mon Wed Thu 7:20

9:45 Sat Sun Tue 1:20, 3:45, 7:09, 9:45 PM

BEAN (PG) Daily 1:45, 3:45, 7:09, 9:45 PM

SWEET HEREAFTER (M) 6:15 PM

FAIRY TALE (R) Daily 2:15, 4:30, 6:45 PM

KISS THE GIRLS (M) Not suitable for pre-

teens Fri Sun Mon Tue Wed Thu 7:10, 9:40

PM Sat 7:00 PM

DEVIL'S ADVOCATE (M) Coarse

language, sexual content, disturbing scenes

Fri Mon Tue 7:10, 9:40 Sat Sun 1:30, 4:07, 10:00

PM

KISS THE GIRLS (M)

Not suitable for pre-teens 7:20 to 10:10 PM

FAIRY TALE (R) Daily 2:15, 4:30, 6:45 PM

SWITCHBACK (M)

Violent scenes, not suitable for pre-teens. Fri

Mon Wed Thu 7:25, 9:55 Sat Sun Tue 1:30, 3:55

7:25, 9:55 Sat 3:55, 7:25, 9:55

CASPER (Special) (PG) Sat 1:30 PM

Sneak MAN WHO KNEW TOO LITTLE

(PG) SAT 7:00 PM

DEVIL'S ADVOCATE (M) Fri Mon Wed

Thu 7:00, 9:30 Sat Sun Tue 1:00, 3:30, 7:00, 9:30

Sat 1:00, 3:30, 7:00, 9:30 Coarse language, sexual

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9:40 to 10:00 PM

RED CORNER (M) Suggestive scenes 1:45

4:15, 7:09, 9:45 PM

BEAN (PG) Daily 1:45, 3:45, 7:09, 9:45 PM

SWEET HEREAFTER (M) 6:15 PM

FAIRY TALE (R) Daily 2:15, 4:30, 6:45 PM

KISS THE GIRLS (M) Not suitable for pre-

teens Fri Sun Mon Tue Wed Thu 7:10, 9:40

PM Sat 7:00 PM

DEVIL'S ADVOCATE (M) Fri Sun

Mon Tue Wed Thu 7:10, 9:40 Sat Sun 1:30, 4:07, 10:00

PM

KISS THE GIRLS (M)

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MON - FRI OPEN AT 1:00 PM

SAT & SUN OPEN AT 11:00 AM

<b>A THOUSAND ACRES</b> M Sexual contents and mature themes. 12:50, 3:15, 5:50, 8:05, 10:00 PM Ultra Stereo	<b>FACE OFF</b> M Brutal violence throughout. 12:40, 3:40, 6:45, 9:45 PM. Ultra Stereo.
<b>COOL AIR</b> M Brutal violence throughout. 12:40, 3:40, 6:45, 9:45 PM DTS Digital	<b>GEORGE OF THE JUNGLE PG</b> 12:30, 2:30, 5:05, 7:15, 9:30 PM SDS Digital
<b>CONSPIRACY THEORY PG</b> Violent scenes. 1:15, 4:05, 7:00, 9:55 PM. SDS Digital	<b>MY BEST FRIENDS WEDDING PG</b> 12:35, 2:50, 5:15, 7:40, 10:05 PM SDS Digital
<b>COPLAND</b> M 1:15, 3:45, 6:45, 9:15 PM Ultra Stereo	<b>THE GAME</b> M 1:45, 4:40, 7:25, 10:15 PM. DTS Digital
<b>EVENT HORIZON</b> M Gross-out scenes and coarse language. 1:05, 3:35, 5:45, 8:05, 10:25 PM Ultra Stereo	<b>WIS CRAB'S WISHMASTER</b> M Coarse language & gory scenes throughout. 1:25, 3:40, 6:05, 8:15, 10:35 PM DTS Digital
<b>EXCESS BAGGAGE PG</b> 12:00, 2:40, 5:07, 7:09, 9:35 PM. Ultra Stereo	

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SHOWTIMES EFFECTIVE THU, NOV 6, 1997, DATE OF ISSUE ONLY.

MON - FRI OPEN 1:00 PM; SAT & SUN OPEN 11:00 AM

<b>WISHMASTER</b> M Coarse language and gory scenes throughout. 1:55, 4:40, 7:25, 10:00 PM	<b>FACE OFF</b> M Brutal Violence throughout. 6:35, 9:35 PM
<b>A SMILE LIKE YOURS M</b> Suggestive scenes not suitable for younger children. 2:00, 5:00, 7:30, 9:55 PM	<b>CONTACT PG</b> 3:00, 6:15, 9:15 PM
<b>MY BEST FRIEND'S WEDDING PG</b> 2:15, 4:30, 7:00, 9:25 PM	<b>COOL AIR</b> M Brutal Violence throughout. 1:50, 4:20, 6:55, 9:50 PM
<b>CONSPIRACY THEORY PG</b> Violent scenes. 1:10, 3:55, 6:45, 9:40 PM	<b>EVENT HORIZON M</b> Gross-out scenes & coarse language 7:20, 10:00 PM
<b>COP LAND M</b> Coarse language and violent scenes. 1:45, 4:35, 7:05, 9:45 PM	<b>AIR BUD G</b> 2:30, 4:55 PM
<b>EXCESS BAGGAGE PG</b> 2:20, 4:45, 7:10, 9:30 PM	<b>HERCULES G</b> 2:05, 4:50, 7:15 PM
<b>LEAVE IT TO BEAVER G</b> 2:25, 4:25 PM	<b>MIMIC M</b> 10:05 PM
	<b>AUSTIN POWERS PG</b> Not suitable for young children. 2:35, 5:35, 10:10 PM

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# a MINUTE at the MOVIES by Todd James

**BOOGIE NIGHTS** Mark Wahlberg (*Fear*) plays Eddie Adams, a young uneducated dishwasher blessed with an unusually large anatomical part which he uses to supplement his income. *Boogie Nights* is a dark comedy and realistic glimpse at the hardcore-porn movie industry in the late '70s era of drugs, disco and unrepentant sexual escapades. But Reynolds plays Jack Horner, the head of a pornographic movie empire who discovers Eddie's gift. Taking the stage name Dirk Diggler, Eddie quickly becomes a rising porn star. *Boogie Nights* is a sprawling movie with a large cast of characters including William H. Macy (*Fargo*) and John C. Reilly (*Hard Eight*). Julianne Moore (*Short Cuts*, *Benny and Joon*) is Amber Waves, Jack's wife, an established porn starlet and surrogate mother to the rising actors in her husband's porn empire. Dirk is increasingly seduced by drugs and money—and begins to think his talent goes beyond his physical attribute. He leaves Jack to strike out on his own with dangerous results. Despite the sexual nature of *Boogie Nights*, it's really about how these pathetic, very nearly tragic characters manage to survive thanks to this close-knit dysfunctional family unit. It's filled with black humor but also features scenes that are hair-raising and thought-provoking with a cast that never falters and a killer soundtrack featuring oddly-catchy schlock from the '70s and early '80s. (WWV)

**DEVIL'S ADVOCATE** Al Pacino is the devil in disguise in this Faustian tale starring Keanu Reeves as Kevin Lomax, a hotshot lawyer with an impressive track record and an uncanny ability to disengage his conscience. He's ready to join the big leagues when he's offered a position in a powerful New York law firm headed by the diabolical and literally demonic John Milton (Pacino). Kevin becomes intoxicated with the power, wealth and women available to him as he increasingly falls under the hypnotic spell of his mentor. Charlize Theron (*2 Days in the Valley*) plays Kevin's wife—who is quicker than her husband at catching on to the evil nature of Milton's firm. As the stakes grow higher and Kevin is given more important cases that test his scruples, the film becomes a battle for the young lawyer's soul. Lawyers as demons...some would call it typecasting but few will shed tears for the much-maligned profession. I've never bought into Reeves so-called talent and I'm constantly baffled as to why he's put into roles that require a real actor—but I liked Reeves here and surprisingly, he holds his own against Pacino in a role that allows the Academy Award-winner to ham it up. There are some nifty twists to the story and a comment or two about controlling

your own destiny. (WWV)

**GATTACA** *Gattaca* takes us into a future that hits too close to home as research continues into genetic manipulation. Set in the not-too-distant future where perfection is the goal and parents are able to choose the genetic make-up of their children, Vincent Freeman (Ethan Hawke) is a rarity, a man conceived the old-fashioned way. His genetic shortcomings put him in a class known as "Invalid," a guarantee of second-class citizenship. Vincent dreams of space travel and with DNA borrowed from a superior genetic specimen, he outwits authorities to land a job as a navigator at Gattaca corporation. But a murder at Gattaca triggers an investigation that signals the presence of an invalid. Alan Arkin plays one of the authorities Vincent must keep ahead of, carefully hiding any trace of his DNA. A hair, a piece of skin, even an eyelash could blow his cover. Uma Thurman (*Batman and Robin*) plays a fellow Gattaca employee infatuated by Vincent's seemingly perfect genetic structure. As Vincent nears his goal, a genetically superior ghost from his past closes in on the deception. Imagine a future where a simple check on one's double helix will not only accurately predict what kind of life you'll lead, but how you'll be looked upon by the rest of society as well. It's the new discrimination—and it's explored with frightening detail in *Gattaca*. This is science fact turned into solid, thoughtful and entertaining science fiction that doesn't rely on special effects. Hawke gives a strong performance and a real heart complete with genetic flaws beats at the core of this sci-fi thriller. (WWV)

**IN AND OUT** Kevin Kline plays Howard Brackett, a small-town high school English teacher whose sexuality is called into question on national television one week before he's about to be married. Matt Dillon plays one of Howard's former students, now a Hollywood celebrity and Academy Award winner. During his acceptance speech on the Oscar telecast, he outs Howard in front of millions of TV viewers—including the entire population of Greenleaf, Ind., Howard's hometown. Howard can no longer hide from the truth when a wave of homophobia sweeps over his friends, family and colleagues—including Bob Newhart as his boss. Tom Selleck plays Peter Malloy, a gay tabloid TV journalist sent to Greenleaf to cover what becomes a major news story. Peter's persistence further confuses Howard. Joan Cusack is Howard's childhood sweetheart and fiancée. She's waited three years for the big day and is understandably stressed when she discovers her fiancé may be gay. Cusack is the best thing about this slapstick screwball comedy from director Frank Oz. There's a reason why in

and Out has a simplistic quality to it: Oz is best known for directing Muppet movies and, frankly, the characters are about as meaty and in-depth as Kermit the Frog and Miss Piggy. What could have been a smart comedy is really childish buffoonery with an attitude that's about 20 years out of date. The cast is fine and there are some funny scenes, most notably a lengthy kiss between Kline and Selleck, but the adolescent attitude and out-of-date gay jokes get old quickly. (M)

**L.A. CONFIDENTIAL** Based on James Ellroy's best-selling novel, the third in what has become known as his L.A. Quartet series, *L.A. Confidential* is a gritty, stylish film with remarkable performances from two Australian newcomers. Set in 1954, Russell Crowe (*Virtuosity*) and Guy Pearce (*The Adventures of Priscilla, Queen of the Desert*) play two L.A. cops with very different philosophies on upholding the law. Their lives become intertwined as they investigate a scandal that will rock the department. Kim Basinger plays a prostitute who captures the attention of both men. She's part of a ring of hookers hired because of their resemblance to Hollywood starlets. Kevin Spacey (*The Usual Suspects*) plays a detective who moonlights as a consultant for a TV crime drama and isn't above picking up extra cash by supplying information to the local scandal rag—headed up by a sleazy editor played by Danny DeVito. Director Curtis Hanson captures the seedy underbelly of 1950's L.A., complete with its complicated politics, racial tension and violence. This complicated story—which the author thought could never be captured in a movie—is a gripping one despite its two-hour-plus length. (WWV)

**SEVEN YEARS IN TIBET** Brad Pitt—no expert on accents as seen from his miser able attempt at Irish in *The Devil's Own*—plays Austrian mountaineer Heinrich Harrer. His accent is only a minor distraction in *Seven Years in Tibet*, a sweeping and majestic true-life account based on Heinrich's memoirs. In 1939, Harrer, a self-proclaimed member of the Nazi party, set his sights on climbing the highest peak in the Himalayas. David Thewlis (*Dragonheart*) plays his countryman and climbing companion Peter Aufschnaiter. Harrer was not an easy man to befriend and their initial relationship was rocky. Their climb was interrupted when the Allies declared war on Germany. Harrer and Aufschnaiter were imprisoned in India but managed to escape, seeking refuge in the Tibetan city of Lhasa, a holy place where few westerners had been permitted. In Lhasa, Harrer befriended the young Dalai Lama. A deep friendship developed between Harrer and the spiritual leader, played with remarkable presence by this young actor. The warmth and mystery of Tibet and its deeply religious people fueled Harrer's transformation and spiritual awakening—but soon the Chinese would overrun the country he had come to love. You'll hear the word "epic" used liberally in describing *Seven Years in Tibet* and that often also means long. Yes, it clocks in at two-and-a-half hours, but in the hands of director Jean Jacques Annaud (*The Bear*), the pace is quick and loaded with adventure and drama. Pitt doesn't really stretch here—it's essentially Pitt being Pitt—but it's a touching performance and a heartwrench-

ing glimpse of a people still in search of their independence. (WWV)

**SWITCHBACK** Just what we need, another serial killer movie. Dennis Quaid plays rogue FBI agent Frank LaCrosse. LaCrosse is on an unsanctioned mission to find his son who was kidnapped by a serial killer. LaCrosse has been tracking for over a year. Danny Glover plays a mysterious drifter crossing the country with a young hitchhiker in tow. Their paths cross in a small mountain town where local politics interfere with LaCrosse's search. This is standard serial killer stuff, with some fast moving action to give it all a lift. This is a nice stretch for the ubiquitous Danny Glover—whose work here is far more interesting than Quaid's bland performance. (WWV)

## VUE Ratings

O = Awful  
V = Bad  
W = Poor  
WW = Good  
WWW = Very Good  
WWW = Excellent

Todd James hosts "A Minute at the Movies," heard daily at 8:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on ITN News Fridays at 10 p.m.

## CINEMEX ODLON CINEMAS

### CINEMA GUIDE

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**SHOWTIMES: FRIDAY, Nov. 7, THUR. Nov. 12**

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**HIGH CITY**  
Daily 1:10, 3:40, 7:05, 9:45 PM. Presented in Digital Theatre Sound.  
**STARSHIP TROOPERS (SDOS)** M  
Daily 1:15, 4:00, 7:00, 9:40 PM. Gory Violence. No passes accepted.  
**SWITCHBACK** M  
Daily 1:20, 3:50, 7:10, 9:35 PM. No 7:10 PM show on MON. Nov. 10. No 7:10 PM show on WED. Nov. 12. No 7:10 PM show on THU. Nov. 13.  
**I KNOW WHAT YOU DID LAST SUMMER** M  
Daily 1:30, 4:25, 7:25, 9:35 PM. Violent scenes & coarse language.  
**FULL MONTY** (M)  
Daily 1:35, 4:30, 7:30, 9:25 PM. Violent scenes & coarse language.  
**GATTACA** PG  
Daily 1:40, 4:20, 7:20 PM. Coarse language.  
**A LIFE LESS ORDINARY** PG  
Daily 1:40, 4:20 PM. Violent scenes.  
**"FIREBURN IN TIBET"** PG  
Daily 1:40, 4:10, 6:45, 9:20 PM.  
**BOOGIE NIGHTS** R  
Daily 2:00, 5:00, 8:00 PM.  
**RED CORNER** PG  
Daily 2:00, 4:15, 6:50, 9:15 PM. V.

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**BOOGIE NIGHTS** R  
Daily 2:00, 4:00, 7:00 PM.  
**GATTACA** PG  
Daily 1:50, 4:20, 7:20, 9:50 PM. Coarse language.  
**7 YEARS IN TIBET** PG  
Daily 1:10, 3:50, 6:30, 9:10 PM.  
**I KNOW WHAT YOU DID LAST SUMMER** M  
Daily 1:45, 4:20, 7:15, 9:30 PM. Violent scenes & coarse language.  
**BEAN** PG  
Daily 1:40, 4:30, 7:25, 9:30 PM.  
**STARSHIP TROOPERS** M  
Daily 1:00, 1:20, 3:30, 4:00, 6:40, 7:00, 9:15, 9:40 PM. No passes accepted. Gory Violence. Presented in Digital Theatre Sound.  
**THE EDGE** M  
Daily 1:30, 4:10, 7:10, 9:45 PM.

**CAPITOL SQUARE**  
1000-Jasper Avenue • 428-1303

**BEAN** PG  
Daily 7:15, 9:30 PM. Mar. Sat/Sun 2:20 PM.  
**L.A. CONFIDENTIAL** PG  
Daily 7:00, 9:25 PM. Mar. Sat/Sun 2:00 PM. Brutal violence throughout, coarse language.  
**KISS THE GIRLS** PG  
Daily 7:30, 9:40 PM. Mar. Sat/Sun 2:30 PM. Not suitable for pre-teens.  
**MEN IN BLACK** PG  
Daily 7:10 PM. Mar. Sat/Sun 2:10 PM.  
**AIR FORCE ONE** PG  
Daily 9:30 PM.  
**DOUBLE FEATURE**  
BUY TICKETS FOR MEN IN BLACK, AND STAY AT CLUB LUXOR FOR AIR FORCE ONE!  
Only for evening shows. No passes. Double Feature.

**WHITEWATER CROSSING**  
4211-106 Street • 444-1331

**BOOGIE NIGHTS** R  
Daily 6:00 PM. Mar. Sat/Sun 2:00, 5:00 PM.  
**7 YEARS IN TIBET** PG  
Daily 6:55 PM. Mar. Sat/Sun 1:15, 3:50 PM. Brutal violence throughout. Coarse language.  
**GATTACA** PG  
Daily 9:35 PM. Coarse language.  
**STARSHIP TROOPERS** M  
Daily 6:45, 9:25 PM. Mar. Sat/Sun 1:00, 4:00 PM. Gory violence. No passes accepted.  
**FULL MONTY** M  
Daily 7:40, 10:05 PM. Mar. Sat/Sun 2:10, 4:30 PM.  
**I KNOW WHAT YOU DID LAST SUMMER** M  
Daily 7:25, 9:35 PM. Mar. Sat/Sun 1:50, 4:10 PM. Violent scenes & coarse language.  
**STARSHIP TROOPERS** M  
Daily 7:05, 9:45 PM. Mar. Sat/Sun 1:00, 4:20 PM. No passes accepted. Gory violence.

**WESTMOUNT 4**  
111 Ave. & Grand Road • 433-7343

**BEAN** PG  
Daily 7:10, 9:10 PM. Mar. Sat/Sun 1:00, 3:00, 5:10 PM.  
**STARSHIP TROOPERS** M  
Daily 7:00, 9:40 PM. Mar. Sat/Sun 1:30, 4:15 PM. Gory violence. No passes accepted. Presented in Digital Theatre Sound.  
**BOOGIE NIGHTS** R  
Daily 8:00 PM. Mar. Sat/Sun 2:00, 5:00 PM.  
**I KNOW WHAT YOU DID LAST SUMMER** M  
Daily 7:20, 9:30 PM. Mar. Sat/Sun 2:30, 4:30 PM. Violent scenes & coarse language.

**GATTACA** PG  
Daily 7:35, 9:35 PM.  
Mar. Sat/Sun 1:45, 4:40 PM. Coarse language.  
Daily 7:05, 9:30 PM. Mar. Sat/Sun 1:35, 4:10 PM.  
**KISS THE GIRLS** PG  
Daily 7:10, 9:15 PM. Mar. Sat/Sun 1:40, 4:20 PM.  
New suitable for pre-teens.  
**BEAN** PG  
Daily 7:00, 9:00 PM.  
Mar. Sat/Sun 1:50, 3:55 PM.  
**I KNOW WHAT YOU DID LAST SUMMER** M  
Daily 7:35, 9:35 PM.  
Mar. Sat/Sun 1:55, 4:30 PM. Violent scenes & coarse language.  
**STARSHIP TROOPERS** M  
Daily 6:45, 7:15, 9:15, 9:45 PM. Mar. Sat/Sun 1:00, 1:30, 3:45, 4:15 PM. Gory violence. No passes accepted.  
**DEVIL'S ADVOCATE** M  
Daily 6:55, 9:25 PM.  
Mar. Sat/Sun 1:05, 4:30 PM.  
**7 YEARS IN TIBET** PG  
Daily 7:30, 9:30 PM. Mar. Sat/Sun 1:10, 3:50 PM.  
**ROCKETMAN** G  
Daily 7:30, 9:30 PM. Mar. Sat/Sun 1:15, 3:00, 5:00 PM.  
**IN AND OUT** PG  
Daily 9:30 PM.  
**MAD CITY** PG  
Daily 7:35, 9:40 PM. Mar. Sat/Sun 1:20, 4:25 PM.

**CLAREVIEW TOWN CENTRE**  
1121-127 Avenue • 472-0000

**SWITCHBACK** M  
Daily 2:20, 4:40, 7:35, 9:55 PM.  
**BOOGIE NIGHTS** R  
Daily 2:00, 5:00, 8:00 PM.  
Presented in Digital Theatre Sound.  
**7 YEARS IN TIBET** PG  
Daily 1:10, 3:50, 7:10 PM.  
**GATTACA** PG  
Daily 9:50 PM.  
Coarse language.  
**FAIRY TALE** G  
Daily 2:10, 4:20 PM. Presented in Digital Theatre Sound.  
**DEVIL'S ADVOCATE** M  
Daily 6:55, 9:25 PM.  
Coarse language & Sexual content, disturbing scenes. Presented in Digital Theatre Sound.  
**BEAN** PG  
Daily 1:40, 3:30, 5:15, 7:30, 9:30 PM.  
**RED CORNER** PG  
Daily 1:20, 4:00, 7:00, 9:30 PM.  
Presented in Digital Theatre Sound.  
**MAD CITY** PG  
Daily 1:50, 4:10, 7:20, 9:40 PM.  
Presented in Digital Theatre Sound.  
**I KNOW WHAT YOU DID LAST SUMMER** M  
Daily 2:30, 4:50, 7:40, 10:00 PM.  
Violent scenes & coarse language.  
**STARSHIP TROOPERS** PG  
Daily 1:00, 1:30, 3:45, 4:15, 6:45, 7:15, 9:15, 9:45 PM. No passes accepted. Presented in Digital Theatre Sound.

**CINEMAS 6**  
West Edmonton Mall  
Phase I Entrance 44 • 444-1331

• OPEN NIGHTLY 6:15, MATINEES 12:30 PM.  
• HY BEST FRIENDS WEDDING TBA  
• Daily 6:55, 9:05 PM.  
• Mar. Sat/Sun 1:30, 4:00 PM.  
• HERCULES PG  
• Daily 6:45, 9:15 PM.  
• G.I. JANE M  
• Daily 6:45, 9:15 PM.  
• Mar. Sat/Sun 1:00, 3:20 PM.  
• THE GAME M  
• Daily 7:10, 9:25 PM.  
• Mar. Sat/Sun 1:15, 3:40 PM.  
• EXCESS BAGGAGE PG  
• Daily 7:20 PM.  
• Mar. Sat/Sun 2:15, 4:40 PM.  
• CONAIR M  
• Daily 9:50 PM. Brutal violence throughout.  
• Daily 7:20, 10:00 PM.  
• Mar. Sat/Sun 1:45, 4:30 PM.  
• CONSPIRACY THEORY PG  
• Daily 7:20 PM.  
• Mar. Sat/Sun 1:30, 4:20 PM.  
• Violent scenes.  
• COPLAND M  
• Daily 9:40 PM.

## Vue movies

**EDMONTON FILM SOCIETY**  
Provincial Museum Auditorium  
453-9100

**MURDER BY DECREE (1978)**  
Sherlock Holmes and Watson investigate the Jack the Ripper murders and come up with an answer that involves royalty, Parliament and the masons. Stars Christopher Plummer and James Mason. Dir. Bob Clark. (Nov. 10, 8 p.m.)

**Metro Cinema**  
Ziedler Mall, Citadel Theatre  
9828-101A Ave.  
425-9212

**THE BEST OF BANFF**  
A world-class selection of prize-winning programs from the Banff Television Festival, including The Larry Sanders Show, Hillsborough and Reception (Nov. 7, 7:30 p.m. - 9:45 p.m.) and Class Dismissed, Night of the Bogogs, Solidarity Song, Male Survival Guide, Gate of Heavenly Peace, Insektors and Breaking the Code (Nov. 8, 11:00 a.m. - 8:00 p.m.)

## Alternative Video Spot

Locally Owned and Operated  
10050 - 82 Ave. • ph. 439-2233 • fax 433-1409 (WE RESERVE)  
<http://www.compusmart.ab.ca/altvid/>

### New Releases

**LOST WORLD**  
**ROMY & MICHELE'S HIGH SCHOOL REUNION**  
**TWIN TOWN**  
**MARK RAPPAPORT: THREE SHORT FILMS**

### Alternative

**WHISPERS FROM SPACE**  
**POETRY IN MOTION**  
**STREET OF SHAME (K. Mizoguchi)**  
more MARK RAPPAPORT!  
**CHAIN LETTERS**

**DVD'S FOR SALE & RENTAL**

**THE BEST VIDEO STORE IN TOWN**



# MICKEY FINN'S

taphouse

WED. NOV. 26  
CJSR FM88 FUND DRIVE 197

Broadcasting LIVE from Mickey Finn's! with Special Guests  
SOFT AND THE BREWALS  
7 PM ->

**MOLSON MONDAY**  
Pints: \$3.00  
"Big Wave": \$4.80

**CUERVO ESPECIAL TEQUILA TUESDAY**

Shots: \$2.70  
Cocktails: \$3.20  
Corona \$3.00  
Sol: (500 ml) \$4.25

**BIG ROCK WEDNESDAY**  
Pints: \$3.00  
Jugs: \$9.00

**'GET BITTEN' THURSDAY**  
Snakebites: \$4.00  
Paralyzers: \$3.00  
Long Islands: \$3.00

**SMIRNOFF COCKTAIL FRIDAY**  
Martinis: (2 oz.): \$4.55  
Cocktail Specials: \$3.50

MICKEY FINN'S taphouse  
Mickey Finn's Taphouse  
Open Daily  
3 PM - 3 AM  
10511 - 82 AVENUE

# Night Clubbing

Listings: \$10 FREE • VUE, FRI 26-2889 • Deadline 3:00 pm Friday

## ALTERNATIVE

### AREA 51

11725b Jasper Ave. 413-0147  
every TUE: Duchess  
every WED: Extreme  
every THU: D: Scrotum  
every FRI: Strength...Old and New  
every SAT: Live  
every SUN: All Ages Live  
THU 6-FRI 7: CJSR Fundraiser  
SAT 8: Submission Hold, Fall Out  
Symbiotics, Sellout 77 (ALL AGES)  
SUN 9: Wisecrack, Cleats (ALL AGES)

### THE CUBE

10145-104 Street, 420-6811  
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

### RED LIQUID BAR

10044-82 Avenue, 433-5794  
every THU: Alternative of the Ages with DJ Schizo  
every FRI-SAT: Lagerpaloza with Grandmaster Whitey

### KING'S HORSE PUB

4211-106 Street, 988-8881  
every FRI-SAT: New & Classic Alternative with DJ Trigger

### LOLA'S

8230-103 Street, 436-4793  
every THU: New York Groove

### MANIFESTO

10043-102 Street, 423-7901  
SAT 8: Why You Never Found Out-improvised electronic music

### HICKY FINN'S

2 FRI, 10511-82 Avenue, 439-9852  
every SUN: Open Stage Hosted by Everett LaRoi

### NEW CITY LIKED LOUNGE

10161-112 Street, 413-4578  
every THU: DJ Nik-7  
every FRI-SAT: DJ Goodtimes

### REBAR

10551-82 Avenue, 433-3600  
every SUN: DJ Big DaDa  
every MON: Delicious DJ Brian  
every TUE: the Higher Level Hip-Hop with Co-defendants, downstairs punk & ska with DJ Hurricane  
every WED: Aqua Rhythm with DJ Dragon & Dr Fong  
every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing  
every THU: Downstairs-DJ Code Red  
every FRI-SAT: DJ Mikee  
SAT 8: Mad Bomber Society, the Cartels  
SAT 15: Midge, Carlos

### REY

10030-102 Street, 423-7820  
SAT 8: One Step Beyond-CD Release Party, Hwy 2  
MON 10: Matthew Good Band, the Buicks, Smokin' Frogs  
FRI 14: Pelt-CD Release Party  
SAT 15: Seven Mary Three

### THE ROOST

Private Member's Club, 10345-104 Street, 426-3150  
every MON: DJ Big Daddy  
every TUE: DJ Bryan the Big Mac  
every WED: DJ Latin Lover  
every THU: DJ Dark Daddy  
every FRI: Down-DJ Weena Love  
every FRI: Up-DJ Alvaro  
every SAT: Down-DJ James  
every SAT: Up-DJ Code Red  
every SUN: DJ Who the @#!? is Alice

## ROSE BOWL DOWNTOWN

10111-117 Street, 482-5152  
every SUN: Jam

## BLUES & ROOTS

### B STREET BAR

9210-34 Avenue, 439-3301  
FRI 14-SAT 15: Cory Danyluk

### BLUES ON WHITE

10329-82 Avenue, 439-5058  
every SAT: afc Blues Jam  
THU 6-SAT 8: the Bent Harbour Band  
MON 10-SAT 15: Incognito  
SUN 16: Big Guy Slim

### BRANDY'S BLUES BAR

10375-59 Avenue, 988-5455  
every FRI: Blues Jam Hosted by Soul 4 You  
every SAT: 90% Blues Jam

### CATALYST

8529-103 Street, 431-1750  
FRI 14-SAT 15: Swingin' Ya Band, Kevin Cook

### CHATEAU HEIGHT

12323 Stony Plain Road, 482-5442  
every SAT: Live Middle Eastern Music

### CITY MEDIA CLUB

6005-103 Street, 433-5183

THU 6: Bob Snider, Luann Kowalek  
FRI 7: Fundraiser with Bob Snider, Luann Kowalek  
SAT 8: Fundraiser with Blues Jam, the Rault Brother's Band  
FRI 14: Redkiss Angels  
SAT 15: Mykal Ammar Band

### CLAREVIEW PUB

550 Clareview Road, 414-1111  
MON 10: the Shufflehounds

### CURT MACARENA

10816-95 Street, 425-5338  
every SUN: Jamm'n' & Madness (Open Jam)

### CORR'S

10407-82 Avenue, 433-1969  
every SUN: Acoustic Open Stage with José Oiseau

### EDMONTON INN

11830 Kingsway Avenue  
FRI 14: Carwest Presents: Peppercorn, Heat Wave

### EDMONTON QUEEN

Rafter's Landing, 424-2628  
every THU: River Blues  
every FRI-SAT: Darrell Barr & the Rafter's  
THU 6: River Blues: Hurricane & the Twisters

### FESTIVAL PLACE

100 Festival Way, 449-FEST  
SAT 15: Fiddlers GF

### FULL MOON FOLK CLUB

Bonnie Doon Hall, 9240-93 Street, 438-6410  
SAT 15: the Molly's

### GASOLINE ALLEY

10993-124 Street, 448-0181  
every SUN: Roadhouse Blues Jam with Billy Joe Green and the Rough and Ready Blues Band  
FRI 7-SAT 8: Centrafuge  
FRI 14-SAT 15: Sweet Alibi

### GRABBARJANJA

12507-102 Avenue, 447-2029  
SUN 9: Bounce with Johanna Alleyne & Tom Golub

### GREAT CANADIAN RAEL

8623-112 Street, 434-0460  
every SUN: Acoustic Open Stage

## MONKIE STAGE

1001 Calahoo Road, 962-8995  
SAT 15: David Parker

## JOCKEY CLUB

9277-111 Avenue, 477-7114  
FRI 14-SAT 15: Big Todd Band

## LX HARBARA

10238-104 Street, 424-5939  
FRI 7-SAT 8: Los Caminantes  
FRI 14-SAT 15: Amancer

## LIBRARY LOUNGE

11113-87 Avenue, 439-4981  
every WED: Open Stage Hosted by Darcy Greaves & Humberto Medeiros

## MISTY MOUNTAIN

104588-82 Avenue, 433-3512  
every MON: Open Stage Hosted by Dan Francis

## MYER HOBOWITZ

SUB, U of A, 431-0300  
SAT 15: Kita-No-Taiko, Japanese Drumming

## REGAL'S CAFE & BAR

10025 Jasper Avenue, 990-1212  
every THU: Blues Jam hosted by Rob & Pops

## REBAR'S

10158-97 Avenue, River Valley, 421-8904  
every WED: Folk Open Stage Hosted by Brian Gregg

## RECONO CUP

11640-104 Avenue, 451-2326  
FRI 14: Bounce with Johanna Alleyne & Tom Golub

## SHAKEPEAN'S

10805-105 Avenue, 420-1679  
SAT 8: Rob Taylor Band  
SAT 15: Mavens

## SIDETRACK CAFE

10333-112 Street, 421-1326  
THU 6: Wild T & the Spirit, Jeff Hendrick Group

FRI 7: Wild T & the Spirit, the Twisters  
SAT 8: Swamp Mama Johnson, the Twisters  
MON 10: Alannah Myles  
TUE 11: Shelley Jones Band  
WED 12: The Girl in the Band  
THU 13: 100 Watt Bulb, McCung  
FRI 14: The Girl in the Band, McCung  
SAT 15: Red, McCung

## SMILE CLEANS

7666-156 Street, 481-3192  
FRI 7-SAT 8: the Shufflehounds

## UNION HALL

10053 Jasper Avenue, 423-3600  
SAT 15: Bounce with Johanna Alleyne & Tom Golub

## COUNTRY

### DRINK HOTEL

3945-118 Avenue, 479-3929  
every FRI-SAT: Second Chance Band  
every SUN: aft Second Chance Band

### WILD WEST

12912-50 Street, 476-3388  
every SAT: aft: Jam  
every MON: Jam  
THU 6-SAT 8: Curtis Grambo  
MON 10-SAT 15: Yahoos

### WINGPAC CENTRE

9720-102 Avenue, 428-1414  
FRI 7: Paul Brandt

## POP & ROCK

### K STREET BAR

9210-34 Avenue, 439-3301  
FRI 7-SAT 8: Tom Sterling's Flashback Review

## BILLY BUDD'S

9839-63 Avenue, 438-1148  
THU 6: Open Stage Jam with Kerri Anderson  
FRI 14-SAT 15: Nobody's Fault

## BLACK DOG

10425-82 Avenue, 439-1082  
SAT 8: Maybelines

## COLISEUM

Northland's, 451-8000  
THU 13: Sarah McLachlan, Madeline Peyroux

## COMMONWEALTH STADIUM

451-8000  
SUN 16: April Wine

## CROWN & DIBBY

Neighborhood Inn, 13103-Fort Rd, 478-2977  
THU 6-SAT 8: Barry Paez  
THU 13-SAT 15: Cal Kellett

## DOE AND DUCK WEST

180 Mayfield Common, 489-7766  
FRI 7-SAT 8: Headlong Walkers  
FRI 14-SAT 15: Aunt Edna's Spoon Collection

## FUTURE SHOP

10304-105 Street, 413-1550  
SAT 8: Jessica Schoenberg Band-In Store  
SAT 15: the Rockin' Highliners-In Store

## GATON'S

Regency Hotel, 75 Street & Argyle, 465-7931  
every THU: Jam with the Party Hogs

## JOCKEY CLUB

9277-111 Avenue, 477-7114  
FRI 7-SAT 8: Easy Prey

## JURILE AUDITORIUM

11455-87 Avenue, 451-8000  
FRI 7-SAT 8: Sweet Adelines  
WED 12: Creedence Clearwater Revisited  
FRI 14: Sweet Adelines  
SAT 15: Moist, Holly McFarland

## KINGSMEYER PUB

9221-34 Avenue, 433-2599  
FRI 7-SAT 8: the Howlers  
THU 13-SUN 16: Joe Rockhead  
THU 13: the Bear On Location

## LIONS HEAD PUB

4440 Calgary Trail, 437-6010  
every SUN: Jam Hosted by Matt Robertson

## MARIO'S

4990-92 Avenue, 466-8652  
every THU-SAT: Rare Occasion

## NEW CITY LIKED LOUNGE

10161-112 Street, 413-4578  
every WED: Open Stage Hosted by Doc Aroyo

## RED'S

WEM, 481-6420  
every SAT: Red's Rebels  
MON 10: Beatlemania!

## ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave, 479-4266  
every SUN: Jam Night

## ROSE & CROWN

Sheraton Grand, 428-7111  
every TUE-SAT: Lyle Hobbs

## SHAW CONFERENCE CENTRE

9797 Jasper Avenue, 451-8000  
THU 13: Colin James, Junkhouse, The Mathew Good Band  
SAT 15: April Wine

## SNEELOCK HOUSE ON WHITE

10341-82 Avenue, 433-9676  
every WED & SAT: a/c Robert Walsh & Farley Scott

## STRATHFORD PUB

9514-87 Street, 465-5478  
FRI 7-SAT 8: Uncaged

exSKAvaganza 97!  
The 1-800's  
The Clones  
Just \$4 bucks  
\$2.50 Hi-balls  
'Till Midnight  
NEW CITY  
taphouse lounge  
FRIDAY NOV. 7

Brass Monkey Productions Inc. presents  
**CATALYST**  
Concerts @  
... a showcase of original music  
8529 - 103 Street 431-1750  
Friday & Saturday, Nov. 14th & 15th  
**The Swingin' Ya Band**  
with special guest **Kevin Cook**  
Doors at 9 pm Tickets \$6.00  
with the support of **VUE WEEKLY**  
cabaret seating, cash bar, concession & dancing  
for more information call 433-9675



**ICE'S PLACE**  
9855-76 Avenue,  
439-1901  
every TUE & FRI: Open Jam

**JAZZ**  
**BLACK BOX**  
10425-82 Avenue, 439-1082  
every SUN: Root Down-Live Acid Jazz

**CHAPTERS**  
3227 Calgary Trail South, 431-9694  
FRI 7: Nick Riebeck, Jerold Dubyk,  
Jim Head

**JAZZBOX**  
10307-82 Avenue, 433-4526  
every WED: Live Jazz

**GOODFELLOWS**  
10160-100A Street, 428-8887  
every FRI-SAT: Brett Miles

**LA BONDE**  
Crownie Plaza, 10111 Bellamy Hill, 428-6611  
every THU-SAT: John Fisher & Johanna  
Sillanpaa


**HIMA'S**  
10139-124 Street, 482-3531  
SAT 8: Torben Holm Pedersen-Piano  
FRI 14-SAT 15: Charlie Austin-Piano, Errol  
Zastre-Bass

**SAFARI'S**  
12202 Jasper Avenue, 413-6263  
THU 6: David Sheppard, Shawn Johansen

**STATION X**  
7704-104 Street, 413-7064  
every WED: Stephen Hoy & Pazzport

**YAKIMOTO SUITE**  
10203-86 Avenue, 432-0428  
THU 6: Tokyo-Jazzwhale  
FRI 7: Dianne Donovan-CD Celebration  
SAT 8: Anna Beaumont  
SUN 9: The Jeff Antonuk-Jim Brenan Tenor  
Reunion  
FRI 14-SAT 15: Pazzport, Alfie Zappacosta  
& Andrew Glover

**CLASSICAL**  
**ALBERTA COLLEGE CONSERVATORY**  
Muttart Hall, 10050 Macdonald Drive,  
425-7401  
THU 13-SAT 15: Full Music Festival  
SUN 16: Ken Read-Trombone, Judy  
Lowrey-Piano, Linda Brown-Trumpet

**EDMONTON NEW MUSIC FESTIVAL**  
  
Muttart Hall, 10050 Macdonald Road,  
434-4521  
THU 6: Hamm, Athaparia, MacDonald  
FRI 7: St Crispin's Chamber Ensemble  
Convocation Hall, U of A, 434-4521  
SUN 9: Edmonton Youth Orchestra  
Robertson-Wesley Church, 434-4521  
SAT 8: Tubes

**EDMONTON SYMPHONY ORCHESTRA**  
Winespear Centre, 9/20-102 Avenue,  
428-1414  
THU 6: The Lighter Classics Featuring  
Charles Hudefion-Clarinet  
SAT 8: ESO For Kids  
FRI 14-SAT 15: Magnificent Masters with  
Alain Trudel-Trombone

**COSMOPOLITAN MUSIC SOCIETY**  
Jubilee Auditorium, 11455-87 Avenue,  
451-8000  
SUN 9: Let's We Forget

**MCDONALD CONCERTS AT NOON**  
10086 Macdonald Drive, 468-4964  
WED 12: Lyall Steel-Guitar

**ST. PAUL UNITED CHURCH**  
11526 76 Avenue  
SUN 9: ECHO

**BERNARDIN MUSIC ENSEMBLE**  
First Presbyterian Church, 10025-105  
Street, 434-6671  
SUN 9: Composer Serge Eremenko  
presents a concert

**KARAOKE**  
**SCENE STUDIO**  
8212-104 Street, 432-0234  
FRI 7: Songwriter Night in Canada

**KAR-S**  
4249-23 Avenue, 461-2244  
every THU & SAT: Karaoke

**KAR-S**  
12831 Fort Road, 473-8705  
every day: Karaoke

**HEADJOLLS LOUNGE**  
5017-50 Street, 929-5515  
every FRI: Karaoke

**MILLY BOO'S**  
Continental Inn, 16625 Stony Plain Rd.,  
484-7751  
every TUE: Karaoke

**BLIND DUCK**  
10416-118 Avenue, 479-7193  
every TUE: Karaoke

**BLUE QUILL**  
326 Saddleback Road, 434-3124  
every SAT: Karaoke

**BOILER WEST**  
15120 Stony Plain Road, 484-6589  
every TUE-SAT: Karaoke  
every THU: Karaoke Contest

**CHICAGO JOE'S**  
11405-95 Street, 479-4040  
every THU: Karaoke

**CHRISTOPHER'S**  
86 Street & Milbourne Road, 433-5794  
every TUE: Karaoke

**CLIFF CLAYTON'S**  
9710-105 Street, 424-1614  
every FRI: Fantastic Karaoke

**CROWN & DERRY**  
Neighborhood Inn, 13103-Fort Rd.,  
478-2971  
every TUE: Karaoke

**DANNY MACRAW'S**  
89 Street & 28 Avenue, 469-4433  
every TUE: Karaoke

**DOCKSIDE PUB**  
10425-100 Avenue  
every FRI-SAT: Karaoke

**DOG & DUCK PUB WEST**  
180 Mayfield Common,  
489-7766  
every THU & SUN: Karaoke

**EDMONTON QUEEN**  
Rafter's Landing, 424-2628  
every WED: Adult Karaoke

**FRANKIE'S**  
3046-106 Street, 437-1887  
every WED & FRI: Karaoke

**GALE PUMP**  
114 Street & 102 Avenue, 488-4843  
every TUE-WED: Goofy Gord & Pretty  
Pauline's Karoke Show

**GRINDER**  
10957-124 Street, 453-1709  
every TUE: Karaoke Contest

**H2O LOUNGE**  
10044-82 Avenue, 433-5794  
every SUN: Karaoke

**KERGAN'S PUB**  
34 Avenue & 99 Street, 435-4065  
every FRI: Karaoke

**LIBERTY LOUNGE**  
5104-93 Street,  
434-4484  
every SAT: Karaoke

**MAHJO'S**  
4990-92 Avenue,  
466-8652  
every FRI: Karaoke

**OLLIE'S**  
9945-50 Street,  
466-3232  
every MON & FRI: Karaoke

**ROSEBOWL DOWNTOWN**  
10111-117 Street, 482-5152  
every WED: Karaoke

**ROSIE'S**  
10604-101 Street,  
423-3499  
every WED-SAT: Karaoke

**SHA-NA-NA**  
10123-112 St.,  
423-3838  
every MON: Karaoke

**SPONTANEOUS**  
145, 8170-50 Street, 462-6565  
every TUE: Karaoke

**WILD HORSE SALOON**  
Continental Inn,  
16625 Stony Plain Road, 484-7751  
every MON, SUN: Karaoke

**WILD WEST**  
12912-50 Street,  
476-3388  
every TUE: Karaoke

**WINDMILL**  
101 Milbourne Mall, 462-6515  
every SUN: Karaoke

**LIVE COMEDY**  
**MYER HOBOWITZ**  
SUB, U of A,  
451-8000  
THU 6: Jason Stuart

**RED'S**  
WEM, 481-6420  
every FRI: Atomic Improv  
SUN 9: Sebastian Steel, Hypnotist

**SIDETRACK CAFE**  
10333-112 Street,  
421-1326  
every SUN: Variety Night

**TUX TUX**  
WEM, 481-9926  
every TUES: Marc Savard-Hypnotist

**CLUB NIGHTS**  
**1001 NIGHTS**  
10018-105 Street,  
448-1001  
every FRI-SAT: R&B, Hip Hop,  
Retro with DJ Tech

**HUMPHREY**  
Kingway Inn  
10812 Kingsway Ave  
479-4266  
every TUE-SAT: DJ Kelly

**CLUB LA**  
Leduc,  
5705-50 Street,  
986-4018  
every MON, WED-SAT: DJ Stretch

**DEVILS**  
10507-82 Avenue,  
437-7489  
every WED: Martin 101  
every SUN: SIN Night

**GALLERY LOUNGE**  
Mayfield Inn,  
16615-109 Avenue,  
484-0821  
every THU-SAT: Dan Daniels plays sounds  
from the '50s, '60s, '70s

**SHEDDING**  
13103 Fort Road,  
472-9898  
every WED: Chris Knight from Power 92  
every THU: Ladies Night

**KAOS**  
8770-179 St.  
2554 WEM,  
486-KAOS  
no cover before 10:00pm  
every FRI: High Frequency  
every SAT: Total Kaos

**KEGAN'S PUB**  
34 Avenue & 99 Street,  
435-4065  
every SAT: Ladies Night

**KING KNIGHT PUB**  
9221-34 Avenue  
433-2599  
every THU: the Bear's Sled Dog Hosts  
Canadian Rocks Thursdays

**REBAR**  
10551-82 Avenue  
433-3600  
SUN 9: CJSR Benefit Bingo

**RED'S**  
WEM, 481-6420  
every SUN-FRI: Kenny K's  
Sounds of the Past & Present  
SAT 8: Heavyweight Boxing  
SUN 9: Survivor Series

**ROCK CRUISE STATION**  
Kingway Inn, 10812 Kingsway Ave,  
479-4266  
every SUN: Jam Night


**ROOST**  
Private Member's Club, 10345-104 St,  
426-3150  
every MON, THU-SAT: DJ Lock-Her-Up  
every WED & SUN: DJ Alvaro  
every TUE & SAT: DJ Brian

**SHAKESPEAR'S**  
10805-105 Avenue, 420-1679  
every FRI-SAT: House DJ

**SPONTANEOUS CLUB**  
5706-75 Street, 413-8333  
every Night: Dancing with DJ G


**WILD WEST**  
12912-50 Street,  
476-3388  
every THU: Free Dancing Lessons

**SHOWBARS**  
**109 DISCOTHEQUE**  
10045-109 Street, 413-3476  
every SUN: Band Night  
every MON: College Night  
every TUE: Karaoke  
every WED: Gothic  
every THU: Gals & Lesbian Night  
every FRI: Go-go  
every SAT: Show Night


  
**TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION & TICKET CENTRE - TICKETMASTER OUTLET**  
#3 Sir Winston Churchill  
Square, Main Floor, Chan-  
cery Hall -  
hours 9:30 a.m. - 6:30 p.m.  
Mon-Fri, 9:30 a.m. - 6 p.m.,  
Sat 12 - 5:00 p.m. Sun.

# Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday


**THU NOVEMBER 6**  
**6TH ANNUAL NEW MUSIC FESTIVAL**  
  
Muttart Hall, Alberta College, 10050  
Macdonald Drive, 434-4521  
Hamm, Athaparia, Street  
Time: 8pm  
Tix: adult \$10, student/senior/kid \$5

**COMEDIAN JASON STUART**  
Myer Horowitz Theatre, SUB, U of A, 451-8000  
To be out or not to be out, that is the question  
Time: 7:30pm  
Tix: \$8

**FRI NOVEMBER 7**  
**6TH ANNUAL NEW MUSIC FESTIVAL**  
  
Muttart Hall, Alberta College, 10050  
Macdonald Drive,  
434-4521  
St Crispin's Chamber Ensemble in concert  
Time: 8pm  
Tix: adult \$10, student/senior/kid \$5

**BRIAN WEBB DANCE PRESENTS THE HOLY BODY TATTOO**  
John L Haas Theatre,  
Grant MacEwan College, JP Campus,  
497-4416  
Our Brief Eternity  
Time: 8pm  
Tix: adult \$18, student/senior \$12


**PAUL BRANDT IN CONCERT**  
Winespear Centre, 9720-102 Avenue, 428-1414  
Canadian country superstar  
Time: 8pm  
Tix: SOLD OUT

**SAT NOVEMBER 8**  
**6TH ANNUAL NEW MUSIC FESTIVAL**  
  
Robertson-Wesley Church, 10209-123 Street,  
434-4521  
Tubes  
Time: 8pm  
Tix: adult \$10, student/senior/kid \$5

**BRIAN WEBB DANCE PRESENTS THE HOLY BODY TATTOO**  
John L Haas Theatre, Grant MacEwan  
College, JP Campus, 497-4416  
Our Brief Eternity  
Time: 8pm  
Tix: adult \$18, student/senior \$12

**ECOCITY ACTION FUNDRAISER**  
Orange Hall, 10335-84 Avenue, 429-3659  
Bid on a wide assortment of new items  
Time: doors 12:30pm, auction 1pm  
Admission is free

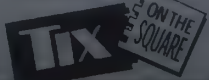
**SWEET ADELINES PRESENT LOST ON THE HIGH C'S**  
Jubilee Auditorium, 11455-87 Avenue, 451-8000  
With Voice, Cedarwood Band and the  
Mustang Dancers  
Time: 8pm  
Tix: \$15

**SUN NOVEMBER 9**  
**6TH ANNUAL NEW MUSIC FESTIVAL**  
  
Convocation Hall, Arts Building, U of A,  
434-4521  
Edmonton Youth Orchestra  
Time: 8pm  
Tix: adult \$10, student/senior/kid \$5

**LEST WE FORGET—A MUSICAL TRIBUTE**  
Jubilee Auditorium, 11455-87 Avenue, 451-8000  
Presented by the Cosmopolitan Chorus  
and the CMS Jazz Ensemble  
Time: 7:30pm  
Tix: \$10

**MON NOVEMBER 10**  
**EAST MEETS WEST DRUM CLINIC**  
Mother's Music, 10251-109 Street, 425-1400  
With Gerry Brown & Kozo Suganuma  
Time: 7:30pm  
Tix: \$3

**THU NOVEMBER 13**  
**SARAH MCLACHLAN IN CONCERT**  
Coliseum, 451-8000  
Life after Lifth Fair With Madeline  
Peyroux  
Tix: \$29.50 & \$39.50

  
#3 Sir Winston Churchill  
Square, Main Floor, Chan-  
cery Hall -  
hours 9:30 a.m. - 6:30 p.m.  
Mon-Fri, 9:30 a.m. - 6 p.m.,  
Sat 12 - 5:00 p.m. Sun.

**Nov. 6 - Nov. 13**  
**Prawn-O-Grafix**  
**Happy Hour Seafood Bar**  
4 - 9 Wed. - Sun.

**Thurs** Smirnoff \$1.50 9-11 pm  
THE BINGO SHOW 10:30-11 PM • COMEDY

**Fri** FLASH ATTACK  
GUEST DJ: SHERIDAN from CALGARY

**Sat** ROCK-A-BILLY RODEO  
GUEST BARI: JUNE from GOODFELLOWS

**Sun** LAS VEGAS CRYPT KEEPERS  
IN CONCERT 10:00 PM • DANCE AFTER

**TUESDAYS: Country Music Night**  
KARAOKE • MIDNIGHT • TREND • STEPLATE

**GREY CUP WEEKEND**  
Thurs. - Sat. Nov. 13 - 15  
Bar Sales Til 3 AM • Dance Til 4 AM

**109 DISCO**



# Restaurants

Fax your FREE listing to 426-2889

## ICON LEGEND

- ..... BREAKFAST
  - ① ..... BRUNCH
  - ☼ ..... LUNCH
  - ☾ ..... LATE NITE KITCHEN
  - ☼ ..... PATIO
  - ☼ ..... TAKE-OUT
  - ☼ ..... FREE PARKING
  - \$ ..... Up to \$10 per
  - \$ \$ ..... \$20 & Under
  - \$ \$ \$ ..... \$30 & Under
  - \$ \$ \$ \$ ..... \$30 & Over
- \* Price per person, bev. & tip included

## ALTERNATIVE

**Cafe Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of homemade, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ☼ ☼ ☼ ☼ ☼  
**Oly Ollys** (10332 Whyte Ave., 434-0155) Offering the only 'original' Poutine with real ingredients. And the largest and best onion cake on the Ave. ☼ ☼ ☼ ☼ ☼  
**Route 99 Diner** (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50s music and a great variety of food. ☼ ☼ ☼ ☼ ☼

## BARBERS

**Mr. Samosa** (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanta, samosas, nan, and rotie, Indian sweet maker.  
**Slopek's Bake Shop** (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

## BISTROS

**Bistro Praha** (10168-100A St., 424-4218) The first European cafe since 1977 and still the only one ☼ ☼ ☼ ☼ ☼  
**Cafe Select** (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ☼ ☼ ☼ ☼ ☼ after 6 p.m.  
**Lola's Restaurant and Martini Bar** (8230-103 St., 436-4733) Sensual dining experience, lunch, brunch, dinner, dare to have it all ☼ ☼ ☼ ☼ ☼ after 6 p.m., \$5  
**Manor Cafe** (10109-125 St., 482-7577) Remarkable location, flavor and service. Great prices on dishes from around the world. ☼ ☼ ☼ ☼ ☼  
**Matess Urban Bistro** (8223-104 St., 431-0179) The first European Bistro since 1996 and still the only one. Radeagat on tap. ☼ ☼ ☼ ☼ ☼  
**Sweetwater Cafe** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ☼ ☼ ☼ ☼ ☼

## CAFES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Slopek's Bake Shop. ☼ ☼ ☼ ☼ ☼  
**Benny's Bagels Cafe On Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days ☼ ☼ ☼ ☼ ☼  
**Benny's Bagels Cafe On Whyte** (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ☼ ☼ ☼ ☼ ☼  
**Breadstick Cafe** (10159 Whyte Ave., 448-5998) Open 24 hrs. licensed. Catering. ☼ ☼ ☼ ☼ ☼  
**Juliano's Restaurant and Cappuccino Bar** (11121-156 St., 451-1117) Wonderful food and prices. Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends ☼ ☼ ☼ ☼ ☼  
**Katmandu Coffee Cafe** (201-10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold), espresso and light lunch food items. ☼ ☼ ☼ ☼ ☼

**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. ☼ ☼ ☼ ☼ ☼  
**Remedy** (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun-Thru 8-11 p.m.; Fri-Sat 9-2 p.m.  
**Shake Spear's Comfy Cafe** (10214-106 St., 425-3935) Great homestyle food. Fast, filling and easy on the wallet. Sneak away from your hectic day in the relaxed atmosphere of the Comfy Cafe (Monday through Saturday 8 a.m.-4 p.m.) ☼ ☼ ☼ ☼ ☼  
**Sugar Bowl** (10922-88 Avenue, 433-8369) The eclectic & eclectic cafe. Fuul expresso bar, fresh baking daily, daily hot specials, life entertainment.

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-6772) Worth the drive to sample some of the best jambalaya and gumbo in the province. ☼ ☼ ☼ ☼ ☼  
**Da De O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ☼ ☼ ☼ ☼ ☼  
**Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ☼ ☼ ☼ ☼ ☼

## CANADIAN

**Applebee's** (13006-50 St., 475-6100 and 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ☼ ☼ ☼ ☼ ☼  
**Barb and Ernie's** (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city ☼ ☼ ☼ ☼ ☼  
**Billiards Club** (2-Rt. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ☼ ☼ ☼ ☼ ☼  
**Bones** (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ☼ ☼ ☼ ☼ ☼  
**David's** (8407 Argyle Road, 468-1167) Specializing in Alberta beef dishes on the south side of town. ☼ ☼ ☼ ☼ ☼  
**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) The best homemade burgers with daily lunch specials at student-friendly prices. ☼ ☼ ☼ ☼ ☼  
**The Grinder** (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favorite restaurants for over 17 years. ☼ ☼ ☼ ☼ ☼  
**Keegan's** (8709-109 St., 439-8034) At any hour, the last word in Huevos Rancheros. ☼ ☼ ☼ ☼ ☼  
**Larry's Cafe** (6, 10555-82 Ave., 414-6040) Best breakfasts and lunches on the South side. Cheap prices! ☼ ☼ ☼ ☼ ☼  
**The Raven** (10338-81 Ave., 431-1193) Public House—Wood Fired Food) an eclectic selection of 'wood fired food' featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ☼ ☼ ☼ ☼ ☼  
**Rosie's Bar and Grill** (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ☼ ☼ ☼ ☼ ☼  
**Turtle Creek Cafe** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ☼ ☼ ☼ ☼ ☼  
**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ☼ ☼ ☼ ☼ ☼

**Zac's Place Cafe and Pub** (Fri. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day Breakfasts. ☼ ☼ ☼ ☼ ☼  
**Zac's Place Cafe and Pub** (Fri. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day Breakfasts. ☼ ☼ ☼ ☼ ☼

## CHINESE

**Man's Cafe** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ☼ ☼ ☼ ☼ ☼  
**Man's Cafe** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ☼ ☼ ☼ ☼ ☼

## CONTINENTAL

**High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health-conscious—known for their tasty hummus and veggie burgers. ☼ ☼ ☼ ☼ ☼  
**Nellie's Tea Shoppe** (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. ☼ ☼ ☼ ☼ ☼  
**Unheard Restaurant** (19602-82 Ave., 412-0480) Over 17 years of serving the finest dining establishment in the city. ☼ ☼ ☼ ☼ ☼

a newly renovated building ☼ ☼ ☼ ☼ ☼

## EAST INDIAN

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ☼ ☼ ☼ ☼ ☼

## EUROPEAN

**Continental Treat** (105660-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ☼ ☼ ☼ ☼ ☼

## FRENCH

**Claude's On the River** (9797 Jasper Ave., 429-2900) A legend in French cuisine. ☼ ☼ ☼ ☼ ☼  
**The Crêperie** (10220-103 St., 420-6656) Romantic ambience highlights the best crepes in town. ☼ ☼ ☼ ☼ ☼  
**Normand's** (11639A-Jasper Ave., 482-2600) Fine cooking with a good selection of wild game—Sunday brunch is excellent. ☼ ☼ ☼ ☼ ☼  
**Sun Planters Restaurant** (10807-106 Ave., 980-1992) Elegantly informal. French cuisine from Provence. Sunday Brunch and lovely lunches/romantic dinners. ☼ ☼ ☼ ☼ ☼

## GERMAN

**Gasthaus** (Strathcona, 8120-101 St., 433-5307) Hearty restaurant with all the classic dishes. ☼ ☼ ☼ ☼ ☼

## GREEK

**Syraki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton ☼ ☼ ☼ ☼ ☼  
**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ☼ ☼ ☼ ☼ ☼

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best-kept secrets. ☼ ☼ ☼ ☼ ☼  
**Chianti** (10501-82 Ave., 439-9829) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. ☼ ☼ ☼ ☼ ☼  
**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. ☼ ☼ ☼ ☼ ☼  
**Frank's Place - Pacific Fish** (10020-101A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival fun! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. ☼ ☼ ☼ ☼ ☼  
**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping area ☼ ☼ ☼ ☼ ☼  
**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh, imaginative dishes ☼ ☼ ☼ ☼ ☼  
**La Casa Ticino** (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes ☼ ☼ ☼ ☼ ☼  
**Rigoletto's Cafe** (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks. ☼ ☼ ☼ ☼ ☼  
**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. ☼ ☼ ☼ ☼ ☼  
**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. ☼ ☼ ☼ ☼ ☼  
**Tony Roma's** (11730-Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ☼ ☼ ☼ ☼ ☼  
**Zenari's on 1st** (10117-101 St., 425-6151) Humble, artsy hangout with appetizing combinations of soup, sandwiches and pasta. ☼ ☼ ☼ ☼ ☼

## JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. ☼ ☼ ☼ ☼ ☼  
**Mikano** (10611-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ☼ ☼ ☼ ☼ ☼  
**Osaka** (10511-82 Ave., 944-1388) Good, affordable sushi and other authentic specialties on Whyte Ave. ☼ ☼ ☼ ☼ ☼

## KOREAN

**Bul-Go-Gi House** (8813-92 St., 466-2330) Traditional eastern flavors expertly created just west of Bonnie Doon. ☼ ☼ ☼ ☼ ☼

## MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighborhood, perfect for your next fiesta ☼ ☼ ☼ ☼ ☼  
**Lone Star Cafe** (11113 Jasper Ave., 488-1971) South of the Border. ☼ ☼ ☼ ☼ ☼

# AFTER THE SHOW

## Rediscover Cajun hot-spot

### BY BRATZ ARJANIAN

Great things are happening on the south side. Old stand-bys have become new again, a refreshing return to the forgotten favorite is the new trend this fall. Theatresports and Die-Nasty may have always been around but now promise a new sense of adventure and talent.

Why not carry that to a dining experience? If you haven't visited Da-De-O in a while, now is the time. Nestled unobtrusively in the heart of Whyte Ave., Da-De-O Restaurant has a fire patrons need to experience to believe.

What better way to take away the manic-depressive chill of Old Man Winter than to dive head-first into Southern charm? Da-De-O has the bon appetit of Cajun Flair without the swamp and gator woes. Stroll right in and have a lemonade, it's plenty warm inside. And a perfect warm-up to the unexpected combinations of spice, smell and hospitality. Your first taste adventure might begin with the Apple and Avocado Salad or a

giddy mix of the above with a toss or two of red onion, almonds and Dijon dressing. Jump into a plate of assorted oysters, aptly named Tout Ensemble. Entrees like the Flank Steak Po' Boy (a sandwich with a mission) or the Fabio Combo with Blackened Chicken and Pork Ribs make falling off the diet wagon a delight too delicious to bother with guilt. Both are served with spicy cole-slaw and your choice of rice or a creamy potato hash. And what Southern Rapture would be complete without biscuits? Home-made, of course.

By far the best feature of this jewel of an eatery is the price tag. Two can eat substantially for under \$20. So go on patrons, live a little on the spicy side just remember to avoid moaning aloud every time you realize how delicious everything is. While the restaurant staff may understand, your co-patrons might not.

**Da-De-O Restaurant**  
 10548A-82 Ave.  
 433-0930

Texas Restaurant. ☼ ☼ ☼ ☼ ☼

## PASTRY

**Pastel's** Featuring Grabba Jabba (10665 Jasper Ave., 426-0105) Fresh pastry and excellent coffee. ☼ ☼ ☼ ☼ ☼

## PIZZA

**Funk's Pickle** (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ☼ ☼ ☼ ☼ ☼  
**Miami Pizza** (8424-109 St., 433-0733/433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza with fresh ingredients. Dine in, Free Delivery, 15% off on ☼ ☼ ☼ ☼ ☼  
**Pharos Pizza** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. ☼ ☼ ☼ ☼ ☼

## SEAFOOD

**Joey's Only** (11521-104 Ave., 421-1071) Fish and chips galore—at an affordable price. ☼ ☼ ☼ ☼ ☼  
**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location. ☼ ☼ ☼ ☼ ☼  
**Sir Winston's Authentic Fish & Chips** (10415-51 Ave., 430-7170) The true taste of England's fresh battered cooking while you wait! ☼ ☼ ☼ ☼ ☼

## THAI

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 a.m.-10 p.m. Mon-Fri; 4 p.m.-10 p.m. Sat-Sun. ☼ ☼ ☼ ☼ ☼  
**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ☼ ☼ ☼ ☼ ☼  
**KRUA Wila Thai Restaurant** (Stirling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available ☼ ☼ free after 6 p.m. ☼ ☼ ☼ ☼ ☼

## UKRAINIAN

**Pyrog House** (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls—just like Babu used to make ☼ ☼ ☼ ☼ ☼

## VIETNAMESE

**Bach Dang** (7908-104 St., 448-0288) Vietnamese Noodle House. ☼ ☼ ☼ ☼ ☼  
**Oriental Noodle House** (10718-101 St., 426-5068) Authentic Vietnamese food in a family oriented environment. ☼ ☼ ☼ ☼ ☼



**CANADA'S ONLY AUTHENTIC TEXAS RESTAURANT**

**11811 Jasper Avenue Tel (403) 488-4330**



# THE ALL NEW **Capital** JEEP CHRYSLER PLYMOUTH DODGE TRUCKS

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## Welcomes The Canadian Finals Rodeo to Edmonton

<b>98 DODGE DAKOTA SHORTBOX</b>  <b>\$15,888</b> #581088. Magnum engine, 5 spd., tilt, am/fm cass., 83L fuel tank, cloth bench seat & more <b>\$220/MONTH</b>	<b>98 DODGE DAKOTA SPORT SHORT BOX</b>  <b>\$19,995</b> #581103. V8, auto., tilt, cruise, am/fm cass., light group, anti spin, fog lamps & much more <b>\$285/MONTH</b>	<b>98 DODGE DAKOTA SPORT SHORT BOX</b>  <b>\$20,995</b> #581002. V8, auto., air, tilt, cruise, am/fm cass., light group, anti spin, fog lamps & much more <b>\$303/MONTH</b>	<b>97 DODGE DAKOTA 4X4</b>  <b>\$24,888</b> #572106. V8, auto., air, tilt, cruise, am/fm cass., p.d.l., pw. skid plates, rear slider, 40/20/40 cloth bench & more <b>\$370/MONTH</b>	<b>98 DODGE DAKOTA CLUB CAB</b>  <b>\$20,743</b> #583118. V6, auto., tilt, am/fm cass., anti spin, 40/20/40 split cloth bench & more <b>\$298/MONTH</b>
<b>98 DODGE DAKOTA CLUB CAB SPORT</b>  <b>\$21,223</b> #583120. V6, auto, tilt, cruise, am/fm cass., anti spin, 40/20/40 split cloth bench & more <b>\$298/MONTH</b>	<b>98 DODGE DAKOTA CLUB CAB SPORT</b>  <b>\$22,996</b> #583106. V8, auto., air, tilt, cruise, am/fm cass., light group, anti spin, power mirrors, fog lamps & more <b>\$328/MONTH</b>	<b>98 DODGE DAKOTA CLUB CAB 4X4</b>  <b>\$24,819</b> #584155. V6, 5 spd., air, tilt, cruise, am/fm cass., anti spin, 40/20/40 split bench & more <b>\$346/MONTH</b>	<b>98 DODGE DAKOTA CLUB CAB 4X4</b>  <b>\$25,229</b> #584154. V6, auto., air, tilt, cruise, am/fm cass., anti spin, 40/20/40 split bench <b>\$350/MONTH</b>	<b>98 DODGE DAKOTA CLUB CAB 4X4</b>  <b>\$29,938</b> #584107. V8, auto., air, tilt, cruise, am/fm cass., w/CD, p.d.l., pw. HD service group, trailer tow, anti spin, 31" tires & more <b>\$436/MONTH</b>
<b>97 DODGE 1500</b>  <b>\$20,995</b> #577126. V8, auto., air, am/fm cass., 40/20/40 split cloth bench, chrome wheels, chrome rear step bumper & more <b>\$275/MONTH</b>	<b>97 DODGE 1500 SUPER SPORT TRUCK</b>  <b>\$25,995</b> #577273. V8 5.9L 360, auto., air, tilt, cruise, am/fm cass., w/CD, p.d.l., pw. overhead console, anti spin, rear sliders, keyless entry & much more <b>\$352/MONTH</b>	<b>98 DODGE 1500 CONQUEROR</b>  <b>\$18,995</b> #587167. V6, 5 spd., am/fm cass., rear step bumper, 16" chrome wheels, cloth bench seat <b>\$279/MONTH</b>	<b>98 DODGE 1500 SHORT BOX</b>  <b>\$20,595</b> #587029. V6, 5 spd., tilt, cruise, am/fm cass., light group, rear slider, tachometer, 16" chrome wheels & more. 6 at one price <b>\$270/MONTH</b>	<b>98 DODGE 1500 SHORT BOX</b>  <b>\$22,695</b> #587004. V8, auto, air, tilt, cruise, am/fm cass., carpeting, anti spin, 40/20/40 split cloth bench & more <b>\$304/MONTH</b>
<b>98 DODGE 1500 4X4</b>  <b>\$23,995</b> #588005. V8, 5 spd., am/fm cass., & more. Steering kit <b>\$311/MONTH</b>	<b>98 DODGE 1500 4X4 SHORT BOX</b>  <b>\$25,995</b> #588009. V8, 5 spd., air, tilt, cruise, am/fm cass., anti spin & more <b>\$350/MONTH</b>	<b>98 DODGE 1500 CLUB CAB 4X4</b>  <b>\$31,909</b> #586082. V8, auto., air, tilt, cruise, am/fm cass. & CD, p.d.l., pw. p. seat, sport pkg, anti spin, premium 40/20/40 split bench & more <b>\$446/MONTH</b>	<b>98 DODGE 1500 CLUB CAB 4X4</b>  <b>\$29,929</b> #586083. V8 5.9L, auto., air, tilt, cruise, am/fm cass., trailer tow pkg., anti spin, heavy duty pkg. & more <b>\$412/MONTH</b>	<b>98 DODGE 1500 QUAD CAB 4X4</b>  <b>\$31,385</b> #586137. V8, 5 spd., air, tilt, cruise, am/fm cass., p.d.l., pw. p. seat, anti spin, fog lamps, rear slider & more <b>\$398/MONTH</b>

**CAPITAL WILL NOT BE UNDERSOLD PERIOD!!**

**HOURS:**  
Monday-Friday 9-9  
Saturday 9-6 Sunday 12-5

# THE ALL NEW **Capital** JEEP CHRYSLER PLYMOUTH DODGE TRUCKS

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### 1998 Plymouth Neon

2.0 I; SOHC; automatic; air cond.; AM/FM stereo; side intrusion beams; child protection locks; dual air bags; 30-month Gold Key Lease, 0 down; 0 security deposit; \$299 mo. tax incl.; includes 10 oil & filter changes.



### 1998 Jeep Cherokee Sport 4x4

Inline 6 cylinder; automatic transmission; air conditioning; front & rear floor mats; power mirrors; roof luggage rack; leather-wrapped steering wheel; light package; 500 amp battery; child protection locks; side intrusion beams; bodyside mouldings; AM/FM cassette; \$2700 down plus 1st & security; only \$279/month, 30-month Capital Plan.



# It's Exactly What's Going On Out There

## E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

### ART GALLERIES — SHOWS OPENING/ EVENTS/HAPPENINGS

**THE FRONT**  
1212 Jasper Ave. 488-2952  
Painting and sculpture by Raffaella Montemuro and Pat Strakowski. Nov. 7-22.

**MANIFESTO—CULTURE COUNTER**  
10043-102 St., 423-7901

**DOCUMENTING ALBERTA: SUBCULTURES:**  
An exhibit of photography by students of the 96/97 NAIT Photography Program. Until Nov. 22.

**WHY YOU NEVER FOUND OUT:** An evening of electronic music (tapes, processing, loops, visuals) manipulated by Rory Hanchard. Performance at 9:30, SAT, Nov. 8.

**MC MULLEN GALLERY**  
U of A Hospital, 8440-112 St., 492-4211

**WOODWORKS—TEN EDMONTON**  
SCULPTORS: Sculptures in wood by Ted Trusz, Robert Ireson, Bryce Chmicki, Danek Mozdzinski, Tommie Galle, Darrell Colyer, Larry Andreoff, Michael Mott, Eisert Hall, and Sandra Bromley. Until Dec. 31, Opening reception WED, Nov. 13, 7-9 PM.

**PROFILES GALLERY**  
110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310

**BETWEEN SUN AND MOON:** Paintings, water colors, drawings by Robert Sinclair, new work exploring Sinclair's current ideas. Until Nov. 22.

**DEMONSTRATION:** by Robert Sinclair: FRI, Nov. 7, 2 PM

**FREE LECTURE:** by Robert Sinclair, THU, Nov. 13, 7:30-9:30 PM.

**SCOTT GALLERY**  
10411-124 St., 488-3619

**MOUNTAIN ONLYNESS:** Water colors and acrylics from the Bow Valley Series by Robert Sinclair. Nov. 8-22.

**SPECIAL T-GALLERY**  
284 Saddleback Rd., 437-1192

**ALBERTA SPLENDOR:** Exhibition & sale of paintings by Stefan Melnychenko. Until Nov. 15.

**VANDERKLEIE**  
10344-134 St., 452-0286

\* New sculpture by Simon Black. Nov. 13- Dec. 1.

### ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY**  
10106-124 St., 488-6611, 488-5900

**A HOLIDAY CELEBRATION OF CRAFT:**  
Celebrating the multicultural nature of the holiday season in Canada we will be displaying craft created by over 200 craft producers. Until Jan. 3.

**ARNDT GALLERY**  
215-4 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676, http://www.compumart.ab.ca/bozena/arden.htm

**CARTOON EXHIBITION:** by Michael V. Tkaczky. ANGLO MARINO LE: Sports figures, prints.

**ART GALLERY & PORTFOLIOS ONLINE**  
http://www.compumart.ab.ca/bozena/arden.htm

**ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL**  
Callowood Sq., 6717-177 St., 487-6559

Paintings and sculptures by Jean Birnie.

**149th Street**  
Friday, Nov. 7

**Stan Thomas**

**8902 - 149 Street**

**481-1238**

**Jasper Avenue**

**Saturday, Nov. 8**

**Stan Thomas**

**11210 - Jasper Avenue**

**421-4480**

**Whyte Avenue**

**Tuesday, Nov. 11**

**holiday - band not scheduled**

**10402 - 82 Avenue**

**439-8097**

**WHERE THE WORLD STOPS**

**FOR JUST A SECOND...**

### THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave. Groat Rd., 908-0320  
Visual artists join us for our giant Christmas Bazaar. Nov. 29-30.

**FESTIVAL PLACE**  
Sherwood Park

Art Society of Strathcona County Fall Show & Sale. Nov. 7, 7-10 PM; Nov. 8, 10 AM-9 PM; Nov. 9, 10 AM-6 PM.

**BEARLAW GALLERY**  
10403-124 Street, 482-1204

New small works on paper by Ojibwa artist David Morrisseau. Until Nov. 12.

**BOGNER/METZ**  
12310 Jasper Ave., 482-2854

Gallery artists, work by Rod Charlesworth, Peter Deacon, Jerry Heine, Marie Lannoo, Anne Heggie, Ross Marshall.

**DOUGLAS UDELL GALLERY**  
10332-3124 St., 488-4445

**JOE FAFARD—20TH ANNIVERSARY EXHIBITION:** New work by sculptor Joe Fafard. The Douglas Uddell Gallery is proud to open this new exhibition 20 years to the day of his first show in Edmonton. Until Nov. 8.

**EDMONTON ART GALLERY**  
2 Sir Winston Churchill Sq., 422-6223

**FRANCISCO GOTA—THE DISASTERS OF WAR:** Eighty prints, a series of etching, acquaints express Gota's angry reaction to the frustrating and tragic events that took place during the Napoleonic invasion of Spain. 'til Nov. 9.

**NEW SCIENCE:** A survey exhibition of Canadian and international contemporary art that explores the changing nature of scientific thought. Until Nov. 9.

**THE POOLE FOUNDATION GIFT:** Permanent Collection Exhibition.

**CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE:** Things that kids can use to explore and create still life. Until Jan. 4.

The Art Rental and Sales Gallery, Brine Gallery, 2 Sir Winston Churchill Sq., 429-1232

**NEW FOR '97:** An exhibition of the work of new consignors. Until Nov. 22.

**ELECTRUM DESIGN STUDIO**  
12419 Stony Plain Road, 482-1402.

**FROM THE DUST OF THE EARTH:** New figure drawings by Ross Bradley, Raku & wood fired porcelain by Bibi Clement. Until Nov. 12.

**EXTENSION CENTRE GALLERY**  
8303-112 St., 492-3034

Ceramics by Noboru Kubo. Until Jan. 20.

**FAIR GALLERY**  
U of A, I-1 Fine Arts Bldg, 112 St. 89 Ave., 492-2081

**IMPERIAL LEGACY: PAINTINGS OF YU-HUAN: AIXINJUELOU:** A nephew of the last emperor of China. Until Nov. 9.

**THE PRINCE GALLERY**  
BSHT, 10516 Whyte Ave., 432-4200

**CORNELIA'S ARK:** Mixed media installation, taxidermy forms and animal skulls, by Cornelia Ostrowski. Until Dec. 31.

**FUTER GALLERY**  
Stanley A. Milner Public Library, Edmonton Room, 7 Sir Winston Churchill Sq., 450-8862

Featured artist Jane Ash Poitras.

**GALLERY DE JONGE**  
27022A Hwy 16, Spruce Grove, 962-9505

Group exhibition, gallery artists.

**GALERIE WOLTEIN**  
http://www.wolteintab.ca

Exhibit on the Internet World Wide Web.

**GIORDANO GALLERY**  
208 Empire Bldg, 10080 Jasper Ave., 429-5066

**FALL EXHIBITION:** Featuring gallery artists: Barbara Ballachee, Anne Billy, David Bolduc, Sylvie Bouchard, James R. Clare, Adele Duck, et al. Until Nov. 29.

**HANCOCK HOUSE GALLERY**  
3rd Floor, 10215-112 St., 426-4180

**QUILT:** Installation with AIDS ribbons by artist Shelley Ouellet. Until Nov. 29.

**LATITUDE 51**  
10137-104 St., 423-5353

**PART OF THE FABRIC:** Ontario artist Planguette Larmand's two installations. Substantial Dream and Threshold, and Part of the Fabric, reflect concern for the environment and communities. Until Feb. 7.

**IME GALLERY**  
10624-82 Ave., 433-6834

Selection of oil paintings by gallery artists. Until Nov. 13.

**INDIGO PRINT AND PAPERWORK**  
12214 Jasper Ave., 452-2208

**EXPERIMENTS & MORE:** Paper exhibit by Indigo staff.

**VETERANS' DAY:** Print by John Risseuau on exhibit. Thru Nov.

**IRON AGE**  
Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

**KAMENA GALLERY I**  
7510-82 Ave., 944-9497

New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

**KAMENA GALLERY II**  
9319-170 St., 413-8362

\* Photographs by an Edmonton-based group The Group of Several. Until Nov. 15.

### MISERICORDIA HEALTH CENTRE

16940-87 Ave., 484-8811, ext. 6475  
NW Corridor

**Laurier Heights Art Group:** Until Nov. 10.

**30 SOMETHING:** Work by Barhead Art Club. Nov. 5-Jan. 7.

**Dayward Corridor**  
Aviation art by Robert Bailey. Photos by Ken Bentley. Nov. 10-Jan. 12.

**MUTART CONSERVATORY**  
9626-96A St., 496-8755

Chrysanthemums by Diane Guy.

**NORART INTERNATIONAL GALLERY**  
10660-105 St., 2nd fl., 426-7829

**NORTH OF 60 ART SHOW:** Prints, paintings and carvings in various media by Northern Aboriginal and Inuit artists. Until Nov. 9.

**OPPENHAUSEN**  
5411-51 St., Stony Plain, 963-2777

Steve Mitz, Judy Hamilton, Paintings; Tim & Cheryl Jensen, Bill Bisset, Tannis Bisset, Stained Glass; Devotion Botanic Gardens Crafters Association. Mixed Media. Until Dec. 23.

**Gallery Restaurant**  
Ruth Secunda, acrylic paintings. 'til Nov. 16.

**ORIGINAL ART GALLERY**  
22 Sir Winston Churchill Ave., St. Albert, 460-4324

**FROM OUR HOUSE TO YOURS:** All member show. Until Nov. 29.

**PLANET INC CYBER CAFE**  
201, 10442-82 Ave., 433-9730, http://www.compumart.ab.ca/bozena

Art Exhibition, works by Michael V. Tkaczky.

**PROFILES YOUTH GALLERY**  
Arden Theatre, St. Albert Place, 5 St. Anne St. St. Albert

High School Art exhibit.

**ROWLES AND COMPANY LTD.**  
Coopers & Lybrand Tower, 18 Fl., 10130-103 St., 426-4055

**7TH ANNUAL CANADIAN GLASS SHOW:** Featuring the artworks of 68 Canadian glass artists. Until Dec. 23.

Coopers & Lybrand Tower, Mezz Level, 10130-103 St., 426-4055

Works by Greg Sveinsson, Angela Grootelaar and Elaine Tweedy, and Fiona Portwood. A wide selection of artwork for corporate gifts.

**Oxford Tower, 10235-101 St**  
Acrylics by John Freeman.

**Westin Hotel, The Pradera, 10135-100 St**  
Pastel paintings by Audrey Pfannmuller.

**SNAP PRINT GALLERY**  
10137-104, back of Latitude 53, 423-1492

**MR. JONES:** Blair Brennan, brands from steel band the gallery walls; Darryl Rydman, photoelectric transfers; and Jim MacGregor, manipulated floor tiles. Until Nov. 23.

**TAP NIKOLOS GALLERY**  
139-15333 Castle Downs Rd., Lake Beaumaris Mall, 413-0147

Featuring Song Birds by Gina Christoffersen and water colors by Jim Sha.

**VANDERKLEIE**  
10344-134 St., 452-0286

Recent figurative paintings by Sam Lam inspired by classical sculpture. Until Nov. 11.

**WEST END**  
12308 Jasper Ave., 488-4892

New works by Allen Sapp. Until Nov. 14.

**ZIGLER HUGHES GALLERY**  
9860-90 Ave., 433-0388

Saskatchewan painter Degen Lindner's very large and small oils that evoke the beauty of the natural world. Until Dec. 2.

### CRAFT SHOWS

**THE NEW CANOE CRAFT SHOW & SALE**  
Shaw Convention Centre, 988-8914

Until Nov. 9.

**GLOBAL CRAFTS MARKET**  
O'Leary Hall, St. Joseph's Basilica, Jasper Ave., 133 Street

**JUST CHRISTMAS:** An alternative marketplace for global indigenous arts and crafts and goods obtained through fair compensation to the producers. FRI, Nov. 14, 4:30-9:30 PM; SAT, Nov. 15, 9:30 AM-4 PM.

**UCWEL ARTS AND CRAFTS MUSEUM**  
10825-97 St., St. Joseph's Cathedral.

Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

**WILD RICE CHRISTMAS CRAFT SHOW**  
Edmonton inn, 11830 Kingsway Ave., 457-9349

Over 50 booths of quality crafts and gifts. SAT, Nov. 8, 10 AM-6 PM.

### DANCE

**IRISH WEDD DANCE**  
John L. Haar Theatre, Jasper Place Campus, G.M.C.C., 10045-155 St., 497-4416

FRI, Nov. 7 & SAT, Nov. 8: Our Brief Eternity by Vancouver's Holy Body Tattoo. 8 PM.

### DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM**  
11410 Kingsway Ave., 453-1078

Aircraft on display and under restoration. Civil and military aviation history.

**ALBERTA RAILWAY MUSEUM**  
24215-34 St., 472-6229

Housed in the railway station built at St. Albert in 1909.

**BRUCE PEEL SPECIAL COLLECTIONS LIBRARY**  
87 Rutherford South, U of A, 492-7928

**SHE WIELDS A PEN:** An exhibition of women's literary history. Features books covering four centuries, a selection of artists' bookworks. Thru Dec.

### CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

60's a Go-Go. Until Jan. 18.

**DEVONIAN BOTANIC GARDEN**  
5 km North on Hwy 60, 987-3054

Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

**EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM**  
McKay Ave Sch, 10425-99 Ave., 422-1970

**THE EDMONTON SCHOOLBOYS BAND**  
(1036-1969)

**EDMONTON SPACE & SCIENCE CENTRE**  
451-3344

IMAX Theatre; Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

**JOHN JANZEN NATURE CENTRE**  
Fort Edmonton Park, Fox Dr., Whitemud Dr., 496-2939

**BIRDS OF A FEATHER:** From the Canadian Museum of Nature in Ottawa, an interactive exhibit. Until Jan. 4, 1998.

**JOHN WALTER MUSEUM**  
Kinsmen Park, 1901 House, Waterdale Hill, 496-2966

SUN 9: Soaps and Lotions, 1-4 PM

WED 12: Homemade Soaps and Lotions, 7-9 PM

**LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE**  
N. Legislative Grounds, pdwy, 422-3982

Visit Alberta's premier architectural attraction.

**MUSSE HERITAGE MUSEUM**  
St. Albert Place, 5 St. Anne St., St. Albert, 459-1528

**KLONDIKE GOLD:** Pictures, artifacts, models and maps from the Dawson City Museum and Historical Society. Until Jan. 15, 1998

**BLT, Luncheon, noon-1 PM, Allan Jenkins, recording your lifestyle, WED, Nov. 12.**

**MUTART CONSERVATORY**  
9626-96A St., 496-8755

**A JAPANESE GARDEN:** Until Nov. 23.

**OLD STRATHCONA MODEL AND TOY MUSEUM**  
8603-104 St., 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

**PROVINCIAL MUSEUM OF ALBERTA**  
12845-102 Ave., 453-9131

Dig It! Science Circle. For young families. Weekends, 1-4 PM.

**HISTORY OF CHINESE IMMIGRATION INTO CANADA:** Nov. 13-24.

Provincial Museum Theatre

**FORGOTTEN WARRIORS:** Canadian premiere screening of this award-winning documentary, in honor of Canada's aboriginal war veterans. THU, Nov. 6, 8 PM, admission is free.

**REYNOLDS-ALBERTA MUSEUM**  
Wetaskiwin, Highway 13, 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily. HIGH FLYERS: Women in Aviation. Until Jan. 4.

**RUTHERFORD HOUSE**  
11153 Saskatchewan Dr., 427-3995

Costumed interpreters recreate daily household activities. Open TUE-SUN.

**TUE 11: Remembrance Day Tea and exhibit**

**THE TELEPHONE HISTORICAL CENTRE**  
10437-83 Ave., 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

**VALLEY 200**  
13315 Buena Vista Rd., 496-6911

Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

### LECTURES/MEETINGS

**ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH**  
9924-106 St., RM 203, \*465-2834

Childbirth Film & Information Night, THU, Nov. 6, 7:30 PM. Pre-register

**BOYS & GIRLS CLUB**  
Six Locations, 483-5599

Weekly: Parent Talk-Talking to Your Children

**CASTLEDOWNS LIBRARY**  
15333 Castledowns Road, 496-1804

THU 13: Edmonton FreeNet session, 7 PM

**CHAPTERS**  
West Side, 9952-170 St., 487-6500

SUN 9: John Janzen Nature Centre, Bird Seminar, 1:30-3 PM

WED 12: Suzanne Marshall, RRSF Seminar 7-9 PM



**HORSE RACING**  
Hawthorn, 471-3739  
Hawthorn > SUN Simulcast racing

## THEATRE

### BARBES IN TOYLAND

**KAASA Theatre**, lower level Jubilee Auditorium, 11455-87 Ave., 432-9483  
Musical, presented by Sage Polaris Family Theatre Series. Book and lyrics adapted by Eugene Jackson, music adapted and arranged by Carl Alet. Mistress Mary Quite Contrary flees the grasp of Uncle Barnaby Christmas adventure for the whole family. Nov. 20-Dec. 21.

**THE BALTIMORE WALTZ**  
Hawthorn Theatre, 10329-83 Ave., 433-3399  
Presented by Shadow Theatre, featuring John Sproule and Coralie Carns. A dying woman takes her brother on a European tour in search of one last opportunity for romance and adventure. Nov. 15-30.

**UBOY!**  
Hawthorn Dinner Theatre, 16615-109 Ave., 483-4051, 1-800-661-9804  
Written by Alan Jones. The Buddy Holly story, of his humble beginnings, his rise to fame and glory, and his tragic death in a plane crash. Filled with memorable songs of music. Nov. 13-Jan. 18.

**CASH ON DELIVERY**  
Hawthorn Dinner Theatre, 16615-109 Ave., 483-4051  
Written by Michael Cooney. Eric Swan lost his job two years ago, but was afraid to tell his wife. Until he was able to find another job, he decided to run a scam of the Dept. of Social Services. Until Nov. 9.

**THE COMPLETE WORKS OF WILM SHKSPR (ABRIDGED)**  
The Arts Barns, Old Strathcona, 10330-84 Ave., W. Entrance, 448-9000  
Fringe Theatre for Young People. By The Reduced Shakespeare Company (RSC). Romp through all of Shakespeare's works in this funny play. Act One contains every play except Hamlet. Nov. 13-22.

**DREAMING OF THE PROM**  
Hawthorn Dinner Theatre, W.E.M., 484-2424  
The proms of the 50s are the most magical, we follow some young ladies as they prepare for their special evening. 'til Nov. 16.

**DIE-NASTY**  
Hawthorn Theatre, 10329-83 Ave., 433-3399  
The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

**GOD'S FAVORITE**  
Knott-Metropolitan United Church, 8307-109 St., 440-6661  
Off The Fence Theatrical Society presents Neil Simon's hilarious adaptation of the story of Job. A man's faith is tested as he slowly disintegrates around him. THU, Nov. 6, FRI, Nov. 7, SAT, Nov. 8, Dinner Theatre, 6:30; SAT Nov. 8, Dinner Theatre 1:00 PM.

**I AM YOURS/SPOKESONG**  
TIMMS CENTRE FOR THE ARTS, U of A Campus, 492-4642  
Presented by Studio Theatre. I Am Yours by Judith Thompson. A tale that explores the darker side of love and the consequences of human weakness and betrayal.

**Spokesong** by Stewart Parker. Set in a bicycle shop, Spokesong takes us from Belfast in the 1970s to a romantic tale of love in the 1890s. Featuring a trick cyclist, fun is a touching, funny and entertaining play full of songs and laughter. Nov. 13-15; Nov. 20-Dec. 6.

**JAM '97**  
8529-103 St., 431-1750  
A new festival, all about collaboration, performed by the Catalyst company of actors. Three teams of Edmonton-based artists will create three new half-hour pieces. Snowmen by Ron Jenkins and Dave Clarke; In Passing by Jane Heather, Valerie Shantz and Don Bouzek; Longing by Manon Beaudoin and Binifer Kaspadia. Until Nov. 9.

**JOHNNY & POKI VARIETY HOUR**  
Varscona Theatre, 10329-83 Ave., 433-3399  
Johnny Reno welcomes Poki Schwadron back from London. Every SAT night @ 11 PM.

**LIFE SKILLS**  
Roxy Theatre, 10708-124 St., 452-2440  
Theatre Network, by David King. Sometimes it seems that everyday occurrences are the most overwhelming. But do we have to appear so ridiculous as we try to get by? Relax. Nov. 20-30.

**OTHELLO**  
The Citadel, McLab Stage, 9828-101A Ave., 425-1820  
A great Moorish General is betrayed by his soldiers and killed by the jealousy of his young wife, Desdemona. Until Nov. 23.

**SALTY TOWERS**  
Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339  
Don't just tempt your taste buds with this delectable tale of hot happenings, gone hysterically haywire, pull up a chair and dig in to 'Salty Towers'. The marvellous musical mania that will have you 'checking in' for more. Nov. 7-Jan. 11.

**SEALED WITH A KISS—SOUNDS OF THE '60s**  
B Scene Studios, Bmtl, 8212-104 St., 421-0756  
Join the cast with two new groovy characters and six new songs. Meet us in Chiffon's basement (B Scene Studios) and enjoy this exciting musical revue of hit songs from 1960-1969. Nov. 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31 PM, Nov. 22, 2 PM

## SHAKESPEARE AND THE INDIANS

**KAASA Theatre**, lower level Jubilee Auditorium, 11455-87 Ave., 432-9483  
Presented by Sage Polaris, Professional Family Theatre. By Dale Wasserman. A magical musical quest across time. Use Indian culture and the works of Shakespeare combine to create the sociocultural background of this musical. Until Nov. 9.

**THEATRESPORTS**  
10329-83 Ave., 448-0695  
Rapid Fire Theatre. Theatresports' wacky cast will delight, enthrall and tickle all assembled, with an all improvised comedy show, every FRI's @ 11 PM.

**WINGS**  
Horizon Stage, 1001 Calahou Rd., 962-8995  
Emily Stilson is hauntingly suspended between life and death after suffering the life-shattering experience of a stroke. The audience is taken on a journey that begins with the terrifying recognition that life as she knows it is slipping away. Nov. 6-8

**WHIPLASH**  
Varscona Theatre, 10329-83 Ave., 433-3399  
Tasio la Quindicina presents Stewart Lemoin's new play, an adaptation of his 1988 hit musical Hotschotch Holiday, screwball comedy at top speed starring Sherri Somerville, Jeff Haslam, Andrea House, Amy Berger, Kevin Kruchynich and Julien Arnold. Until Nov. 8.

**WORK-IN-PROGRESS (WIP) NIGHT**  
Walterdale Playhouse, 10322-83 Ave., 439-2845  
Guest director: Dave Clarke, actor, writer, musician. Performers and audience welcome. The WIP gives actors and other performers a chance to try out pieces they are preparing for performance and get comments from a guest director and audience. Actors: phone Marg Shone, 439-4125 to book a performance spot. FRI, Nov. 14

**YUK YUK'S**  
Bourbon Street, WEM, 481-9857  
Variety Night every Wed.

**VARIETY**  
**EATON CENTRE**  
Lower level, 103 St., 103 Ave.  
Rope 'N and Ride 'Em to raise funds for the Little Bits Riding Club for the Disabled, a group dedicated to providing opportunity for disabled children to discover and enjoy horseback riding. SAT, Nov. 8, 10 AM-4 PM

**JASPER PLACE LIBRARY**  
9010-156 Street, 496-1810  
THU, 6, 13: Films for the retired & semi-retired.

**LESSARD LIBRARY**  
6104-172 Street, 496-1871  
every WED: Chess Night! all ages, 7 PM  
every TUE: Magic, The Gathering, all ages, 7 PM

**THE NODE ROOM**  
Circle Square Plaza, 118 Ave St. Albert Trail, 413-9982  
Internet access. Multiplayer computer gaming. SAT, Nov. 15: Warcraft II tournament.

## PROVINCIAL MUSEUM OF ALBERTA

Provincial Museum Theatre, 12845-102 Ave, 453-9131  
**FORGOTTEN WARRIORS**: Canadian premiere screening of this award-winning documentary, in honor of Canada's aboriginal war veterans. THU, Nov. 6, 8 PM, admission is free.

**RED'S**  
WEM, 481-6420  
every THU: Ladies Night  
every FRI: Atomic Improv

**SIDETRACK CAFE**  
10333-112 Street, 421-1326  
every SUN: Variety Night

**TASTE IN ST. ALBERT**  
Grandin Park Plaza, Artists Colony, 22 Sir Winston Churchill Ave., 460-4310  
FRI 7-SAT 8: Enjoy the visual arts, performing arts, culinary arts, literary arts

**WORKSHOPS**  
**ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL**  
Callowood Sq. 6717-177 St., 487-6559  
Art classes available.

**ASH STREET GALLERY**  
913 Ash Street, Sherwood Park, 998-3091, 449-0570  
Beginner water color class, call for info.

**BEAD CLOSET**  
8118-103 St., 432-7547  
every Mon-Wed evening until Christmas. Jewellery making workshops.

**IDYLWYDE LIBRARY**  
8310-88 Avenue, \*496-808  
every second FRI FreeNet Instruction

**INDIGO**  
12214 Jasper Ave., 452-2208  
THU & Xmas Organs  
SAT 8, SUN 9: Making Lanterns

**THE MARKETPLACE ART SCHOOL**  
Westmont Shopping Centre, 474-9351  
Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorea or drop by

**MERRYWOOD DANCE & CREATIVE ARTS ACADEMY**  
Romanian Hall, N. Edmonton, 456-8070  
A new dance and arts school

**ORLANDO BOOKS**  
10640 Whyte Ave., 432-7633  
FRI 14: Sonic Sisters Songcircle: Singer/songwriter/musicians, songwriting workshop.

**PSYCHIC SOCIETY OF ALBERTA**  
12530-110 Ave., 481-3469  
SAT 8: Basic Shamanic Workshop with Laureen Rana

**SNAP PRINT GALLERY**  
10137-104, back of Latitude 53, 423-1492  
SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief

**SUBTEXT**  
The Subversive Textile Association of Artists.  
\*413-4284  
Workshops on the 1st SUN each month  
Pre-register @ 413-4284

## TOASTMASTERS

City Hall, Heritage Room, 988-8563  
every WED morn: Brush up on Your Public Speaking  
**VINOK FOLKDAANCE ENSEMBLE**  
464-3739  
THU 6-FRI 7: Flamenco Workshop

**KIDS STUFF**  
**CALDER LIBRARY**  
12522-132 Avenue, 496-7090  
every THU: Pre-School Storytime, 3-5 yrs  
\*Pre-register

**CAPILANO LIBRARY**  
Capilano Mall, 98 Avenue & 50 St., 496-1802  
every TUES: Hey Diddle Diddle, 10:15 AM, 2 yrs. \*pre-register  
every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs

**CASTLEDOWNS LIBRARY**  
15333 Castledowns Road, 496-1804  
every WED, Pre-School Storytime, 2 PM  
\*Pre-register  
every TUE: Time For Twos, \*Pre-register

**CHAPTERS**  
3227 Calgary Trail South, 431-9694  
Daily story times in the 'My Books' children's section, 10:45 AM, Weekends, 2:30 PM

Until SAT 8: Celebrate Canadian Children's Book Week with Edmonton authors who will read from their books in the My Books section

THU 6: Tolowa Mollie Rhinos for Lunch and Elephants for Supper, 7 PM  
SAT 8: Where's Waldo? fun, 1:30 PM

**EDMONTON ART GALLERY**  
2 Sir Winston Churchill Square, 422-6223  
CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE. Come make a work of art. Until Jan. 4.

Wearable Sculpture, Semi-range Sketching and Much More! SAT Art Classes for Kids! Beginning Nov. 8

SUN 9: Color Optics, 2-4 PM  
**HIGHLANDS LIBRARY**  
6710-118 Avenue, \*496-1806  
every THU: Time for Twos, 10:15 AM, 2 yrs. \*pre-register  
every TUE: Storytime: 10:15 AM, 2 PM, 3-5 yrs \*pre-register

**IDYLWYDE LIBRARY**  
8310-88 Avenue, \*496-1808  
every TUE: Time for Twos, 10:15 AM, 2-3 yrs \*pre-register  
every WED: Pre-School Storytime: 10:15 AM, 3-5 yrs \*pre-register

**JASPER PLACE LIBRARY**  
9010-156 Street, 496-1810  
every WED: Pre-school Storytime, 2-2:30 PM, 4-5 yrs \*pre-register  
every THU: Pre-school storytime, 3-4:5 yrs. \*pre-register

**STANLEY A MILNER LIBRARY**  
7 Sir Winston Churchill Square, 496-7000  
Drop-In Film Program, 10:30 AM, 3-5 yrs

**STRATHCONA LIBRARY**  
8331-104 Street, \*496-1828  
every TUE: Pre-school storytime, 3-5 yrs

## JOHN WALTER MUSEUM

Kinsmen Park, 9100 Walterdale Hill, 496-4852  
FRI 7-SUN 9: The Cowboy Myth, 7:30-9 PM  
SUN 9: Soaps and Lotions, 1-4 PM  
WED 12: Homemade Soaps and Lotions, 7-9 PM

**LESSARD LIBRARY**  
6104-172 Street, 496-1871  
every TUE, WED, THU, (Sept 8-Nov 28)  
Preschool Storytime  
every WED: all ages, Chess Night, 7 PM  
every TUE: all ages, Magic, the Gathering, 7 PM

**LONDONDERRY LIBRARY**  
Londonderry Mall, 496-1814  
Drop in Pre-school Storytime: til Nov 5  
WED 8: Junior Edmonton Stamp Club, Where is Your Collection Going?

**MILL WOODS LIBRARY**  
Mill Woods Town Centre, 2331-66 St., 496-1818  
every TUE: Pre-school storytime, 3-5 yrs \*pre-register  
every WED: Pre-school storytime, 3-5 yrs. \*pre-register

every THU: Pre-school storytime, 3-5 yrs. \*pre-register  
every FRI: (Until Oct. 17) Time for Twos, 2 yrs. \*pre-register

**PENNY MCKEE LIBRARY (ABBOTSFIELD)**  
Abbotsfield Shoppers Mall, 3210 118 Ave., 496-1839  
Flu service has started

**SOUTHGATE LIBRARY**  
Southgate Shopping Centre, 496-1822  
every WED: First Time for Storytime: An Introductory Pre-School storytime, 3-5 yrs. \*pre-register  
every THU: Pre-school storytime, 4-5 yrs. \*pre-register

every THU: Pre-school storytime, 3-4 yrs. \*pre-register  
every TUE: Baby Laptime, 12-24 months yrs. \*pre-register  
SAT 8: Junior Edmonton Stamp Club, Where is your collection going? 10:11-30 AM

**SPRUCEWOOD LIBRARY**  
11555-95 Street, \*496-7099  
every THU (Until Dec 18): Storytime, 3-5 yrs. \*pre-register

**STANLEY A MILNER LIBRARY**  
7 Sir Winston Churchill Square, 496-7000  
Drop-In Film Program, 10:30 AM, 3-5 yrs

**STRATHCONA LIBRARY**  
8331-104 Street, \*496-1828  
every TUE: Pre-school storytime, 3-5 yrs

HEY EDDIE! by GRASDAL



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Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

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The Artists Marketplace, Westmount shipping Centre. Visual artists join us for our giant Christmas Bazaar running Nov. 29 and 30. No fees. 207 commissions, register in person any time.

New to Edmonton Painter needs custom-made stretchers or information as to where to find them. Leave message 430-1576

Wanted contributors. Poetry (6 or more), Fiction (4000 words or less), and Cartoons, for new fiction magazine. Inquire and submit to: rr@accessweb.com or #203-10133-108 St. Edmonton T5J 1L1

Actress/writer required, with film experience. Call 426-

**CALL FOR SUBMISSIONS: ERRATA #2** Now accepting editorials and ART Deadline for #2: Dec. 1, 1997. Call 424-0734 for specs

**CALL FOR ART** An art exhibit is being planned for artists on low income. (Includes individuals on social assistance, welfare, disability pensions, unemployment insurance, ALSH, under-employed) Exhibit runs Dec. 18-21 in the Old Strathcona Arts Barn. An opportunity to raise awareness of poverty issues. Please for more info 414-0702

Wanted French Innd for Conversation. Call 433-8534

Looking for artists and models interested in live drawing or sculpting for Monday evenings. Ph. 421-7759

**NEEDED:** Musicians, Composers & the Industry Skilled, forming Co-operative/Consortium to aggressively record & market Alberta Talent to the World. Phone 457-3096 with name & phone number

Now accepting applications for displaying your work in our studio & gallery. New location. New ideas, established Customers. Limited space available. Call 414-0548

Free name analysis! See how your name affects your health, personality and destiny. Leave message 522-5036.

Movie party Extras. Lead. Ages 18-50. Essay contest \$25.00. Entry includes: free gift, you deserve part with photo. Send to: 11809 - 124 St. Edm. AB. T5L 0Z5. Attn: G. Piche

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## ARTISTS TO ARTISTS

**WRITERS, DIRECTORS AND ACTORS: ALBERTA DRAMA FESTIVAL EDMONTON ZONE**  
Seeking non-professional theatre groups interested in mounting a one-act play for the Edmonton Regional Competition to be held Feb. 6-8, 1998 at Waverdale Playhouse. For info Ph. Petra Duncan @ 481-0666. Deadline is Nov. 29

## ARTIST STUDIOS

Non-profit organization looking for others to share office/gallery space. Call 424-0287

Latitude 53 Society of Artists in the Great West Saddle Bldg Edm. Studios available. Reasonable rates. Printmaking facilities at SNAP for tenants. Leave message: Ph. (403)423-5353 or Fax (403) 424-3117

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St. Info ph. 423-1492 (SNAP)

## AUDITIONS

Wild Geese Theatre, Audition Notice  
The Shadow of a Great Man by Sean Casey  
A Tragic Comedy in Two Acts  
17 Nov. 1997 7:30 PM at  
Stage Polaris Facility, 7714-98 St.  
Actors required, 3 Female (20-30 yrs) and 3 Male (20-60). This is a Co-op Production. Ph. 426-3620, 6-11 PM or leave a message in day

Vinok Folkdance Ensemble auditioning for training scholarships for dancers interested in performing for the 97/98 season. Call Leanne or Doyle at 454-3739 for more info

## INSTRUMENTS NEEDED

Piano—immediately—URGENT Drums needed badly URGENT—percussion instruments—URGENT. Call Jenna 466-8900

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## MUSICIANS AVAILABLE

Evan C. Jones—the original SNFU drummer/guitarist is looking for established recording/touring band to work with 430-8169

Drummer/23 yrs old/tired of playing solo needs band. Anything from Skunk Punk to Alt Rock - whatever! 9 yrs exp. Jett 455-5524.

Acoustic guitar player (slide, fingerstyle) looking to play/start band with others. Influences Palace, Charley Patton, Tom Waits. Bech. Ph. Andrew 439-6379

Male vocalist/active project full or parttime. Conditioned for new top 40 rock. Call 477-5100.

Do you need a Bass player? Very serious experienced, can play anything, everything. Call Moe 481-3779.

Interes singer needs other musicians to provide the masses - Angry - sad - music. 430-0616.

## MUSICIANS WANTED

World Beat Funk Band seeks bass player with chops and good karma gigs in Nov. & Dec. Steve 433-5214.

Smokin' Band needs bass player who wants to gig and get paid. In and around town. Have gear and gigs. ASAP 425-0976, 917-0803.

Singer/hornist looking to play/start a rock band must be serious. Ages 17-20, ph Amanda 487-0772.

Mature female musician needed for jamming/recording original material (rock, blues & jazz). Call evenings 662-4217 (local from Edmonton)

Christian folk/Celtic singer looking for acoustic/electric guitar player. Travel may be involved. Call Brandy at 435-2782

Guitarist/vocalist, mid 30s looking for other musicians to jam with and possibly start a band. Influences are Bruce Coburn, Neil Young, Lyle Lovett and Tom Waits. Call Mark 478-3547

## MUSICIANS WANTED

Bass Player for original rock 4-piece. Edmonton based. Serious calls only. 941-2419, ask for Corby

Wanted mature experienced for duo work. Call Connie 489-0883.

27 yr. old guitar (and Bass) player wants to collaborate with someone with a sampler who enjoys similar musical tastes. My influences include: Radiohead, Tea Party, U2, Garbage, Portishead, Jane's Addiction. Call Jeff at 430-5561 or Andy Kobb at mail.planet.eon.net

Musical female looking for other musical females to jam and have fun. Own instruments a must. No serious weirdo's please. Call 451-2024 @ Midnight only.

FAT BASTARD needs bass player asap call 431-25721 or 439-0001

Old guy wanted!! Keyboard player with vocals for classicrock band. Let's have fun and gig! Leave message 462-9116.

Acoustic guitar player needed immed. Respond to Bryce 431-2674.

Amateur musicians wanted. We can make such beautiful music together. Interested? Contact Cosmopolitan Music Society at 432-9333 for more info

Edge & Larry need Adam & Bonni (17-20) No talent/skill/experience necessary. We jam for fun - no gigging. Deven 988-6354.

Hard rock cover band needs lead singer, influences Led Zeppelin, Rush, Ozzy, Aerosmith, White Snake etc. Have PA & rehearsal space. Call 474-0671.

Original band needs vocalist. Main influence Metallica 436-5037.

Wanted drummer for Van Halen/Tribute. Call Kelly 421-9987

Newfoundland Celtic Folk Band looking for good natured sober bass & keyboard players, male or female. Must have good back-up vocals. Travel involved call 475-1330.

Mature female singer to be part of a nostalgic musical review. Must have experience in pop, country, R & B, and rock. Good attitude essential. Call Chris 461-7788

Come Join Our Band! Grant MacEwan Community College's Arts Outreach is urgently seeking one/two players and a few/two bass players to join the Tuesday & Wednesday night Big Bands. For more info call Brenda at Arts Outreach at 497-4303

Male choir needs members. Call Louis at 481-3754 or Syd at 436-4913

Bass. Can you play bass like Rick Haynes? (Gordon Lightfoot's long-time bassist) Contemporary Folk act 367-5991 (local call)

Soul, rhythm & blues group is looking for horns & keyboard player to play cover tunes. Call Kevin 450-0296

Drummer wanted for gigging band. No meat heads. Call Sean, Days 413-9696, or Eve 471-5621

Vocalist/guitarist/bassist need drummer. Energy, feel and devotion to music necessary. Call Rob 482-1123

Drummer wanted for part-time, paying. A-Circuit Cover band. Heavier hits. P. Jam, STP, Alice, Foo's, 468-1686.

Wanted Guitarist/Vocalist and Bass/Vocalist for community established independent Pop/Rock group. Must be professional, experienced and drug free. Call 988-4994 and leave a message

Lead guitarist required for original Rock Opera. Rehearsals twice weekly. Have catalogue, management, space. Call Don @ 434-1802.

Canada's hottest newest folk/rock band seeks guitarist with secondary skills-keyboards, harmonica, violin, vocals. Professional skills, attitude and equipment. 469-3528.

IS DRINKING A PROBLEM?  
A.A. CAN HELP —424-5900

Looking for poets, musician, performers, for indoor project. Ph. Rod 473-0610.

Experienced Bassist required to complete original rock project line up. Rehearsals twice weekly. Have catalogue and management. Call Don @ 434-1802.

Free recording drummer for demo or album projects. Very experienced, versatile, creative, artist-friendly. Building studio resume, need credits! Etc 454-3562

Bassist wanted, Folk-roots act. Backing vocals are an asset. Mary Machura 367-5981.

New band seeks electronic sounds and a blues based format. Musicians interested please call 474-6255, leave message

Guitar player needed now. I have dates PA transport. Need guitarist for steady duo work, good pay. Doug 439-0501

Slap bass player seeking percussion programmer. DJs, Rappers, recording project. Call Switzer 473-0610

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Professional singer/actress/clown, Jana Lapel, formerly on staff at Grant MacEwan College & Twin Cities Vocal Academy, Minneapolis, now accepting students for non-classical music styles, vocal technique & performance coaching. 450-2608

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NASHMAN is now taking students for drum lessons. Ages 3-90 yrs. FREE. For more info 465-5303.

PIANO, organ, theory, guitar, voice lessons in your home. Qualified teachers. Call Stephanie 466-0524.

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ROCK/FOLK/BLUES - Jazz / Theory / Slide / Fingerstyle. SONG WRITERS - Develop Songs / Record Demo. Just off campus. Ian Birse, 433-5906

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Dave Wall 432-2645

## REHEARSAL SPACE

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Reasonable rates  
Call Mark 435-4047

## WANTED

Provincial non-profit association looking for writers/reporters to help with bi-monthly newsletter. Small fee for published pieces. Students welcome. Please fax resume to: ASAP, Attn: Mananne Parker, 403-414-0253 or mail to Glenora P.O. Box 53013, Edmonton, Alberta. TSN 448.

Bands, dancers, go-go's, jugglers, singers, etc. required. Call 109 Discotheque. 413-3476.

Hot club seeks new DJ's Auditions Monday nites. Call 413-3476 Pat 109 Discotheque.

Nightclub Manager Trainee  
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## ANNOUNCEMENTS

THE ALBERTA FOUNDATION FOR DIABETES RESEARCH (AFDR) thru to end of Sept. 11-4 pm and Sun. 5-8 pm, Thu. 407 Pawson Cove in Lakes Estates, W. Whitemud Dr., Price is \$233.00 (\$100.00 will go towards funding diabetes research in AB. 447-2943 for info about the house or AFDR

## ANTIQUES & COLLECTIBLES

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## BIRTH ANNOUNCEMENT

Tom Yohamas & Jennifer Keller proudly announce the home birth of their son Trystan Taylor Keller-Yohamas on October 4, 1997. They gratefully acknowledge the love & support of their friends, family & midwives Kerstin, Joanna & Maureen from the Birth Choices Midwifery Group.

## BOOKS

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CR/1196/Martha

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CR/1109

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Marching Alumni Connecting Edmonton (MACE)  
invites you to our 2nd annual party. Come Reminisce  
about the fun times from your youth, meet old friends  
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looks like today. Sat. Nov. 22, 7 pm - 1 am Rundle Rec  
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CR/1130

## EVENTS

**CELTICS VS RANGERS**

Live by Satellite

SAT, Nov. 8

Edmt. Celtics Supporters Club Hotline 968-4770

CR/1108

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**The Stony Plain Farmers' Market**  
Fresh local-grown Produce. Home baking.  
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CR/1113 / SP-Farmers

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REASONABLE RATES  
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CR/1113

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CR/1120 / CHRYSLIS

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CR/1120

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CR/1127

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# VUE CLASSIFIEDS

Empire Building, 307, 10080 Jasper Avenue, T5J 1V9, Ph: 426-1996

## HELP WANTED

Major marketing company for sports-wear and adult products etc. is seeking an executive assistant for our new Edmonton office. Excellent base salary. Age etc. is not a factor as full training provided. However applicant must be very open-minded, willing to travel, and willing to learn. Must be motivated by success.

We are also recruiting **MODELS**.

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Urgently needs your help! Canvassers required to work P/T evenings until the middle of December. Guaranteed hourly wage.

Please call (403) 425-4889, leave a message, all calls will be returned.

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Now hiring at various locations.

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We have openings for 5 telephone people in our office full time/part time. The disabled, seniors, and reliable students welcomed.

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Fast, Efficient, Reliable  
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CR/ 1113 / CASTLE

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## VOLUNTEERS

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help with conversational English and learning about Edmonton.  
No second language required.  
Call the Host Program at 424-3545.

ns1000  
Become a friendly visitor in your community. Volunteer with  
Capital Health Home Care.  
Call Volunteer services 15 @ 413-7998.

ns1003  
FIRST NIGHT FESTIVAL SEEKING VOLUNTEERS!  
Seeking volunteers to assist with the festival's pre-fest and on-site  
activities. Any interested persons are asked to call Carolyn at 448-6200.  
Available positions include: activity leaders, prop builders, painters,  
information booth attendants, costumed characters, and more.

ns1006  
WOMEN IN TRADES PROGRAM INTERESTED IN  
PROMOTING WOMEN INTO NON-TRADITIONAL CAREERS IN  
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ns1016  
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The Distress Lines are now over 2,500 calls a month from people  
in need, and we need your help to ensure those calls get  
answered. If you can provide 4 hours a week, we'll provide  
excellent training and a very rewarding experience. Our next  
training starts in November. For more information call The  
Support Network 482-0158.

ns1016-1106  
Volunteers are required for a variety of planning and organizational  
positions for the YWCA of Edmonton's Tribute to Women of  
Distinction Awards. Interested volunteers should contact the  
YWCA of Edmonton prior to Nov. 14, 1997. Call Polly Miah at  
432-9922 ext. 237.

ns1016-1114  
FIRST NIGHT FESTIVAL SEEKING VOLUNTEERS!  
To assist with the festival's pre-fest and on-site activities. Any  
interested persons are asked to call Carolyn at 448-6200.  
Available positions include: activity leaders, prop builders, painters,  
information booth attendants, costumed characters, and more.

ns1021-1211  
Make a world of difference by volunteering only 2-3 hrs a  
week with a family in need. Call Vivik Mossau, Alberta  
Family & Social Services. 431-6745.

ns0724  
Boys' and Girls' Clubs of Edmonton 1997 Fall Recruitment  
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Programs include: sports, outdoor, art and crafts, music, reading,  
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ns0717  
Do you enjoy staying in hostels and meeting international  
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ns0702  
MAKE A DIFFERENCE: Newcomers to Canada would love to  
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Edmonton. No second language required. Call the Host Program  
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ns0824  
Took waste in your back yard? For information and advice, call  
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## ADULT CLASSIFIEDS

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Call me anytime at 413-0473.

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Mature, sexy, classy, very open minded 40 yr. old lady  
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Phone me at 413-0483.

### ESCORTS - MALE

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Blonde, blue eyed, hot and sexy is available for  
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#### ORRIN

I am tall, handsome and sexy, 22 yrs. old. Male escort  
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# LAST LOOKS

Allen Gilmore stars as Othello in the Bard's tragedy of the same name. The Citadel play has been receiving rave reviews and runs until Nov. 23.



Photo: David Cooper

## REAL-LIFE TELEPERSONALS PRESENTS:

"The 1st call"

### SHE SAID

"Oh sure, I had been dating - all the wrong guys...  
 Maybe I was dating for the wrong reasons - or looking in all the wrong places! So I decided enough with the bars, enough with the bull. Last August, I was just browsing through the paper when I saw the Telepersonals ad. I decided to call. I was really curious about who was out there, and that's where this story really begins. Actually, things were going to begin pretty quick. Why? Because there was this guy named Frank out there..."



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**CORREEN CAVELLEY - 36**, administrative secretary, romantically resourceful redhead, and 100% genuine Telepersonals user.

IMC does not pre-screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. \*Free to call. Long distance charges may apply outside the Edmonton area.

# REAL LIFE

## Telepersonals®

### PRESENTS: "THIS WEEK'S TOP ADS"

#### Women seeking Men

**M**y name is Tammy. I'm an attractive female, 28 yrs. old, 4'10" tall, with freckles, long, wavy, dark brown hair & brown eyes. I've a wide variety of interests including, pool, dancing, & meeting new people. If you're interested, get back to me. Box 6225.

**I**m in my 40's, 5'5" tall, 150 lbs., with brown hair & brown eyes. I'm active, employed & easygoing. I'm looking for a family man to share pillow talk & cuddle up to. I'd like to share secrets & private jokes. What do people say about me? She's a nice lady. If you're interested, give me a call. Box 9733.

**I**m 19 yrs. old, with dirty blonde hair & blue eyes. I like relaxing at home with movies. If you're interested, get back to me. Box 6323.

**I**m 5' tall, 120 lbs., fit, with brown hair & brown eyes. If you'd like to know more about me, get back to me. Box 4267.

**I** believe that love is about forgetting yourself & giving wholeheartedly to someone else. Only a unique person can offer this & only a unique person can accept it. If you can honestly say that your an individual, someone who strives to learn & never stops evolving, then you're the person that I'm looking for. I'm a writer & my life is devoted to words. I'm in constant transition because I force myself to be. With me you will never be bored. Would you like to be part of this intensity? Leave me a message. Box 6682.

**I**m your average Canadian female, 27 yrs. old, & divorced. I'm intelligent & employed. I'm looking for the average Canadian male, 35-40 tall, in reasonably good shape, 25-40 yrs. old, passionate, responsive & kind. Are you looking for someone who might be willing to spend the rest of their life with you & willing to take the time to find out who that person is? I want to talk to you. Box 4866.

**M**y name is Henrietta. I'm a slim, blue eyed blonde, in my early 40's. I enjoy documentaries, long walks, & going for coffee & dessert. I'm looking for a friend with religion, who's never been married & has no dependents. If any of this sounds interesting, leave me a message. Box 1140.

**T**his is Kimberly. I'm 19 yrs. old, 5'8" tall, 115 lbs. with tanned skin, shoulder length, brown hair & brown eyes. I'm looking for open-minded guys who like to have fun & aren't afraid to try new things. You should be fun, & I'd like to have a little bit of a daredevil in you. If this sounds like you, get back to me. Box 8630.

**I**m 5'8" tall, with long, blonde hair & blue eyes. I'm considered attractive, personable, caring, & honest, with a sense of humor. I like outdoor activities & anything to do with sports. I'm looking for a non-smoking, tall, attractive man with good values & a sense of humor. You should have a balanced life & enjoy people, animals, traveling, cars & life in general. Mostly you should have a good heart. If any of this sounds interesting, leave me a message. Box 5118.

**I**m a gal, in my mid 50's, 5'8" tall, with shoulder length, blonde hair & brown eyes. I'd like to meet a gent interested in friendship first. I enjoy the gym, bicycling, long walks, & dining out. I'm confident & possess a good sense of humor. If you're interested & would like to know more, get back to me. Box 1463.

**I**m 19 yrs. old, 5'3" tall, 185 lbs., with blonde hair & blue eyes. I'm a country girl who loves to two-step & line dance. I'm looking for a cowboy who also likes to dance. If this sounds like you, box me back. Box 8648.

**I**m 32 yrs. old, 5'3" tall, 135 lbs., with brown hair & hazel eyes. I'm looking for no strings attached day time or night time encounters. You should be 20-40 yrs. old, a non-smoker & a social drinker. I enjoy pool, movies, dining, candlelit dinners, horseback riding, music & some dance. If you have any of these qualities or interests, box me. Box 9652.

**T**his is Rachel. I'm 5'5" tall, with long, light brown hair & green eyes. I like the club, pool, camping, relaxing with a good movie, music, etc. I'm just looking for some new friends & wanting to know some new people. If you're interested, & you'd like to know a little bit more about me, leave me a message. Box 9439.

**T**his is Cindy. I'm a college student, 20 yrs. old, 5'1" tall, with shoulder length, brown hair & blue eyes. I like pool, hanging out downtown or quiet evening at home watching a movie. I'm looking for a guy 20-30 yrs. old, who's romantic & who knows how to treat a lady right. You should be outgoing & a people person like me. If this sounds like you, box me. Box 7837.

**T**his is Helen. I'm an attractive, ambitious woman, in my 20's. I'm friendly, caring, honest, & always willing to do anything for a friend. You should be 23-29 yrs. old, tall, husky, professionally employed, smart, ambitious, outgoing, down-to-earth, & honest, with a great sense of humor. I believe strongly in chemistry & if it's not there I'm always glad to meet a new friend. If this has piqued your curiosity, leave me a message. Box 4296.

**M**y name is Carol. I'm 46 yrs. old, 5'4" tall, 138 lbs., & trim. I'm the single mother of two teenagers. I like walks, bowling, dancing, country music, & more. If you're interested & would like to know more, box me back. Box 1640.

**I**m a divorced woman, 35 yrs. old, 5'7" tall, 145 lbs., with auburn hair & green eyes. I enjoy many different things. I'm looking for a humorous, well-rounded, articulate, financially secure individual. If you'd like to leave me a message, feel free. Box 8772.

**I**m a young looking female, 38 yrs. old, 5'2" tall, 120 lbs., with long, blonde hair. I'm interested in a slim, handsome man, 33-39 yrs. old. If you're interested, get back to me. Box 6703.

**I**m 5'11" tall, 130 lbs., with long legs, brown hair & brown eyes. I'm looking for a male, 25-40 yrs. old, who's sexy, attractive, & keeps in good physical shape. If you're interested, please respond to the box. Box 3859.

**I**m a single, white female, 33 yrs. old, 5'3" tall, with blonde hair, hazel eyes & a great smile. I'm looking for a life-long teddy bear who's romantic, huggable & lovable. You should be real, honest, & respectable. You should be affectionate & attractive, with broad shoulders. You should also have a wide variety of interests. A good sense of humor. I have two children, 5 & 8 yrs. old. I'm easygoing, honest, romantic & huggable. I'm not looking for material things as I have everything I need except a companion to share fun times & laughter. Box 6198.

**I**m 33 yrs. old, 140 lbs. I'm confident, easygoing & friendly. I love sports, Karaoke, & pool. If you're interested, box me back. Box 2923.

**M**y name is Donna. I'm 46 yrs. old. I'm looking for casual dating & friendship. I'm looking for a man under 49 yrs. old, with a good head of hair, I like dancing, music & someone that I can talk to. If this sounds like you, get back to me. Box 7154.

#### Men seeking Women

**M**y name is Pat. I'm a young looking female, 43 yrs. old, 5'8" tall, 135 lbs. I'm looking for a man over 45 yrs. old, for a really good friendship hoping that it will turn into more. I like the simple things in life such as a barbecue & occasionally going out for coffee or a movie. I'm divorced, & have no dependents. I'm a smoker who's easygoing & has a warped sense of humor. If you're interested, get back to me. Box 2886.

**I**m 6'2" tall, 185 lbs., considered attractive. I'm a slim build, brown hair & brown eyes. I'm looking for a little spice in my life. I'm very discreet, open-minded & adventurous. I'd like to meet a woman, 20-40 yrs. old, who shares similar interests to me. If any of this sounds interesting, box me back. Box 8136.

**M**y name is Terry. I'm a divorced, shift worker, 43 yrs. old, I'm a smoker & a social drinker. I have three young children that I see on my weekends off. I'm looking for someone, 38-45 yrs. old, slim to medium build, to grow old with. I love scuba diving & most card games. If you're interested, box me. Box 7161.

**M**y name is Ron. I'm 5'8" tall, with brown hair & brown eyes. I'm looking for a lady for friendship & possibly more. Box 9044.

**T**his is Dave. I'm 33 yrs. old. I'm looking for a girl, 18-24 yrs. old, who would be interested in discreet, intimate encounters. If you're interested, & would like to play naughty games call Box 1337.

**I**m a tall, slim, attractive, educated, successful, communicative, intelligent guy with a good head on my shoulders. I'm looking for someone with similar qualities who's interested in more in life, with a little zest. If interested, call Box 1888.

**I**m a single male, 27-31 tall, 185 lbs., clean shaven, with a nice smile, short, respectable, brown hair & hazel eyes. I'm looking for an attractive, female who knows where she's going & what she wants out of life. If you're interested & would like to know more, leave me a message. Box 4024.

**I**m a recently separated gentleman, 33 yrs. old. I'm looking for an attractive, slim, employed female companion, 24-30 yrs. old, nothing serious with no expectations. I'd love to take up racquet ball & would like someone to do that with. If you're interested, please leave me a message. Box 2001.

**I**m a single, white male, 31 yrs. old, 6' tall, 190 lbs., & considered attractive. I'm a country boy at heart. I'm a non-smoker & light social drinker. I've never been married & have no children. I've a wide variety of interests including the outdoors, sports, pool, horseback riding, dining, dancing, music, skiing, & much more. I'm looking for someone with similar interests. Get back to me. Box 8584.

**I**m a fairly attractive, white male, 48 yrs. old, 5'8" tall, 155 lbs., with an 18 yr. old son. I'm a smoker & a light social drinker. I'm seeking a very attractive, slim lady to be my best friend & life soulmate. You should be very sexy, classy, open-minded, sensual, successful, adventurous, & down-to-earth. You should love to laugh, & be emotionally & financially stable. I like dancing, driving, nature, golfing, car racing, movies, dining & more. If this sounds like you, leave me a message. Box 3444.

**M**y name is Clint. I'm 29 yrs. old, 5'6" tall, 208 lbs., with brown hair & brown eyes. I enjoy movies, long walks, cooking, collecting anything to do with grizzly bears, pool, & more. If you're interested, leave me a message. Box 5653.

**I**m 42 yrs. old, 5'10" tall, 170 lbs., clean-shaven with short blond hair. I'm looking for a lady, 20-30 yrs. old, for friendship, walks in the park, movies, or dinners. We should take it easy to begin & see where it goes from there. If any of this sounds interesting, leave me a message. Box 5544.

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